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CHARTS

Echoes Street Sales Chart

This Week	Last Week	No. Wks	Pos	Artist	Label
1	2	9	1	FULL CIRCLE, Workin' Up A Sweat (*LP/12-inch)/Miracle Worker/In The Name Of Love etc (*LP)	EMI America
2	3	1	2	SURFACE, Happy LP/12-inch	CBS
3	1	3	2	BEN E. KING, Stand By Me (12-inch)	Atlantic
4	4	14	1	NITRO DeLUXE, The Brutal House (12-inch remix)	Cooltempo
5	6	3	5	CURTIS HAIRSTON, The Morning After (LP/12-inch)	Atlantic
6	10	6	6	CHUCK STANLEY, Day By Day/Finer Things In Life (LP/* 12-inch)/Jammie To The Bells/Love Toy etc (LP)	Def Jam
7	9	5	7	JETS, Crush On You (12-inch)	MCA
8	7	6	4	JAZZY JEFF & FRESH PRINCE, A Touch Of Jazz (LP)/The Magnificent Jazz Jeff (LP/12-inch)	Champion
9	5	6	5	LILLO THOMAS, Sexy Girl (* 12-inch/12-inch promo)	Capitol
10	12	17	10	JUICY, After Loving You (*LP/* 7-inch)/Midnight Fantasy/All Work No Play etc (*LP)	CBS Assoc.
11	8	7	2	MILLIE SCOTT, Every Little Bit (12-inch)	4th & Broadway
12	22	17	2	TASHAN, Thank You Father/(You've) Got The Right Attitude/So Much In Love etc (LP)	Def Jam
13	33	2	13	PATRICE RUSHEN, Watch Out (*LP/* 12-inch)/All My Love/Breakin' All The Rules/Somewhere etc (*LP)	Arista
14	17	2	14	SYSTEM, Come As You Are (*LP/12-inch)	Atlantic
15	11	4	10	PERCY SLEDGE, When A Man Loves A Woman (12-inch)	Atlantic
16	—	1	16	GAP BAND, Bop B Da B Da (How Music Came About) (LP/12-inch)	Total Experience
17	13	15	1	DARLENE DAVIS, I Found Lovin' (12-inch)	Serious
18	43	3	18	HERB ALPERT, Keep Your Eye On Me/Our Song (*LP/* 12-inch/12-inch promo)/Rocket To The Moon/Making Love In The Rain/Diamonds etc (*LP)	ABM
19	23	6	9	GWEN GUTHRIE, Outside In The Rain (LP/12-inch)	Polydor
20	20	11	9	RAZE, Let The Music Move U (12-inch)	Champion
21	29	10	11	MASTERS OF CEREMONY, Sexy (* 12-inch)	4th & Broadway
22	34	3	22	JACKIE WILSON, I Got The Sweetest Feeling (12-inch)	SMP
23	31	3	23	KENNY "JAMMIN'" JASON, Can U Dance (* 12-inch)	DJ International
24	19	10	6	SWEET TEE & JAZZY JOYCE, It's My Beat (12-inch)	Champion
25	35	2	25	SHEILA E., Hold Me (LP/12-inch)/Love On A Blue Train/Boy's Club etc (LP)	Paisley Park
26	14	16	4	NAJEE, Betcha Don't Know/Sweet Love/Mysterious/Najee's Theme etc (LP)	EMI America
27	—	1	27	AL JARREAU, Moonlighting (12-inch)	Warner
28	18	6	2	FREDDIE JACKSON, Have You Ever Loved Somebody (LP/12-inch remix)	Capitol
29	—	1	29	PRINCE, Sign Of The Times (12-inch)	Paisley Park
30	39	4	15	SALT 'N' PEPA, My Mike Sounds Nice (*LP/* 12-inch)	Next Plateau
31	27	2	27	BARBARA ROY, Gonna Put Up A Fight (* 12-inch)	RCA Victor
32	16	5	16	WALLY JUMP JR. & CRIMINAL ELEMENT, Turn Me Loose (12-inch)/London	Jive
33	—	1	33	RUBY TURNER, I'd Rather Go Blind (12-inch)	Jump Street
34	26	7	16	LOLA, Wax The Van (* 12-inch)	CBS
35	15	6	11	PAUL JOHNSON, When Love Comes Calling (12-inch)	MCA
36	21	3	21	READY FOR THE WORLD, Love You Down (12-inch)	Stop Lover etc
37	—	1	37	MILLIE SCOTT, 2 Hot To Handle/Love Me Right/One Stop Lover etc (*LP)	4th & Broadway
38	—	1	38	SUGAR SCOTT, New Girl In Town (* 12-inch)	White Label
39	38	2	28	MICRON, EastEnders (12-inch)	1800

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Juicy — Spread The Love (US LP) £8.99
Rainy Davis, Sweetheart (US LP) £8.99
Full Circle — Boys Night Out (Dutch LP) £8.99
US Breakbeat LPs Vol 1-12 £8.99 each

Soul Album Chart UK

THIS WEEK	LAST WEEK	Artist	Label
1	5	*JUICY, Spread The Love	CBS Assoc.
2	1	CHUCK STANLEY, The Finest Things In Life	Def Jam
3	7	*FULL CIRCLE, Boys' Night Out	EMI America
4	8	TASHAN, Chasin' A Dream	Def Jam
5	10	SURFACE, Surface	Epic
6	6	NAJEE, Najee's Theme	EMI America
7	3	JAZZY JEFF & FRESH PRINCE, Rock The House	Champion
8	—	*MILLIE SCOTT, Love Me Right	4th & Broadway
9	11	CURTIS HAIRSTON, Curtis Hairston	Atlantic
10	9	MASON, Livin' On The Edge	Elektra
11	—	*PATRICE RUSHEN, Watch Out	Elektra
12	—	*HERB ALPERT, Keep Your Eye On Me	ABM
13	—	SHEILA E., Sheila E.	Paisley Park
14	13	DAVID SANBORN, A Change Of Heart	Warner
15	—	FREDDIE JACKSON, Just Like The First Time	Capitol
16	—	KOOL MOE DEE, Kool Moe Dee	Jive
17	17	GAP BAND, 8	Total Experience
18	—	*SMOKEY ROBINSON, One Heartbeat	Motown
19	—	*SALT 'N' PEPA, Hot, Cool & Vicious	Next Plateau
20	15	*SYSTEM, Don't Disturb This Groove	Atlantic

Reggae Disco Chart

THIS WEEK	LAST WEEK	Artist	Label
1	1	AGONY, Pinchers	Live & Love
2	2	GIMME THE DUB/HOOKED ON YOU, Aswad	Simba
3	3	HOMEBREAKER, Winsome	Finestyle
4	8	IN THE MOOD, Christine Lewin	Hot Vinyl
5	6	YES MAMA, Little John	Live & Love
6	7	LATELY, Natural lites	Realistic
7	5	I'VE MADE UP MY MIND, Jean Adebambo	Ade J
8	4	NOTHING DON'T COME EASY, Cornell Campbell	Live & Love
9	11	CASANOVA, Annette B.	UK Bubbler
10	13	DON'T BEND DOWN, Lovindeer	TSOJ
11	12	FOOL FOR YOU, Peter Hunningale	Street Vibes
12	17	COME AGAIN, Coco Tea	Live & Love
13	14	ROCK WITH ME BABY, Nervous Joseph/Winsome	Finestyle
14	18	DON'T HAVE TO FIGHT, One Blood	Level Vibes
15	20	HANDCLAPPIN' FOOTSTOMPIN' MUSIC, Administrators	Groove & 1/4
16	9	PLEASE MR PLEASE, Barbara Jones	Charm
17	15	READY FOR THE DANCE HALL TONIGHT, Peter Bouncer	Unity
18	10	RING UP MY NUMBER, Kenny Knotts	Starlight
19	19	SHAKE UP YOUR DOWNS, Trevor Walters	Techniques
20	34	PROMISE ME, Ernest Wilson	High Power
21	28	DANCING TIME, Little Clarke	Y&D
22	22	GOLDEN TOUCH, Janet Kenton	Roots Plantation
23	21	RAMBO, Junior Wilson	UK Bubbler
24	23	KNIGHT IN SHINING ARMOUR, Deborah Glasgow	Uptempo
25	24	HEARTACHES, Jack Wilson	Finestyle
26	32	NO ONE NIGHT STAND, Nervous Joseph	Orbitone
27	27	CAN'T BE WITH YOU TONIGHT, Judy Boucher	Live & Love
28	33	PUNNANY, Admiral Bailey	Roots Plantation
29	25	BANGARANG/ROCK 'N' ROLL, Horace Andy/Tonto Irie	Black Joy
30	26	FEELINGS, Don Angelo	Arwa
31	30	RICH GIRL, Glen Brown	UK Bubbler
32	31	DANCE INNA YARD, Tippa Irie	Fresh Beat
33	36	SHAKE YOU DOWN, Tony Hearne	Revolutionary Sounds
34	34	COCKNEY & YARDIE, Peter Metro & Dominic	Unity
35	29	CHAFFY MOUTH, Carlton Dread	Y&D
36	35	RAGAMUFFIN RAMBO, Dixie Peach	Techniques
37	37	YOU ARE SO GOOD TO ME, Frankie Paul	German
38	39	LET ME HAVE THE CHANCE, Pat Kelly	Body Music
39	—	TIME IS THE MASTER, John Holt	C&E
40	—	NO WANGA GUT, Tiger	C&E

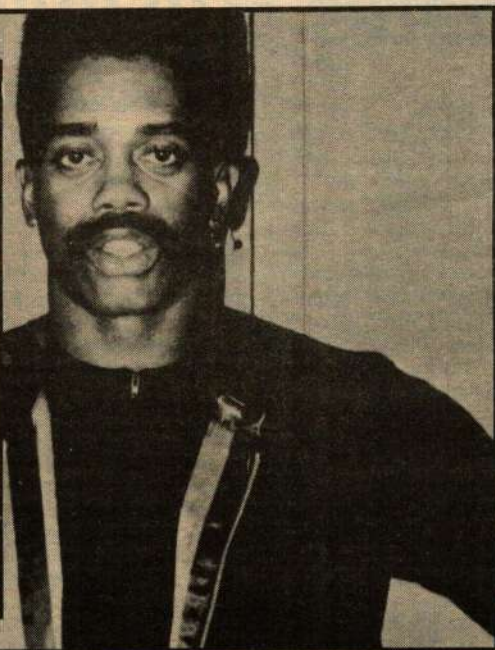
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DANCING TIME — LITTLE CLARKIE YDD 0103
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Cameo dates

CAMEO DATES for 1987 have just been announced. The boys with the haircuts will play: Birmingham, Odeon (May 16); Manchester, Apollo (17); Leicester, DeMontfort Hall (18); Sheffield, City Hall (19); Edinburgh, Playhouse (22); Newcastle, City Hall (23); Bristol, Colston Hall (24); Portsmouth, Guildhall (25); Brixton, Academy (June 10/11). Tickets are now on sale priced £8.50, £7.50 and £6.50 except Brixton, where all tickets are £8.50.



Britain gigs

BLACK BRITAIN are to play a string of dates in March and April, to support their new single, 'Night People', released this week.

See them at: Brighton Polytechnic (March 16); Manchester University (18); Wag Club (19); Trent Polytechnic (20); Coventry Polytechnic (21); Leicester, Polytechnic (24); Middlesex Polytechnic (25) and Brixton's Fridge (April 3).

Womack & Womack retire

IN A personal letter to ECHOES' deputy editor Chris Wells, Cecil Womack has announced that Womack & Womack are to retire from recording and live appearances.

Cecil and Linda plan to combine other aspects of their musical career (presumably their writing and producing of other acts) with other non-musical ventures.

At press time Capitol Records UK were unable to comment on the above because nobody had broken the news to

them. More information as we receive it.

Carnival against apartheid benefit

ON MARCH 22, Manchester's Free Trade Hall is the venue for a Northern Carnival Against Apartheid.

The matinee show from 1pm to 5pm (admission £2.00 or £1.00 with UB40) features Frank Chickens, Potato 5 with Laurel Aitken plus the Railway Children. Comperes are Moss Side dub poet Lenn Sissay and Glen Stevens, plus speakers from SWAPO and the ANC. The evening show from 8pm to 11.30pm (£4.00 or £3.00 with UB40) features Bhundu Boys, Tippa Irie, Microdisney and Distant Cousins, a new Manchester soul outfit.

All the proceeds from the shows are going to the Anti-

Apartheid Movement, SWAPO and ANC. You can buy tickets from the Free Trade Hall, Grass Roots and Piccadilly Records.

There's also a march to the afternoon concert; assemble at 11.30am at All Saints.

Greenwich Arts

THE GREENWICH Black Arts Festival will take place on March 14 to 21, at the Cultural Centre, The Bathway, Greenwich. The seven days of drama, music and dance include: Taxi Pata Pata, Ras Messengers and Sista Culcha at 8pm on March 14. Woolwich gospel outfit Message, impressionist Beverley Bell and Sistas in Song at 7.30pm on March 17.

The Black Mime Theatre with 'Mantrill' and Adzido Dance Ensemble at 7.30pm on March 19. Sekhon Disco and mime artist Baron Von Nasty at 8pm on March 20 and Theatre Of Black Women with 'Quashie & The Tiger's Tail' at 2pm on March 21.

On the evening of the 21st, performers will come together from around the borough for a programme of music, dance, mime, poetry and comedy. Sounds from Sista Culcha.

All shows are £1.50 (50p with concessions) except 'Quashie ...' which is free.

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MILLIE IN FULL

THE FULL live (and no doubt outrageous) Millie Jackson dates have now been released.

You can see her at Bournemouth, International Centre (April 14); Hammersmith Odeon as previously announced (17, 18, 19); Cardiff, St David's Hall (21); Ipswich, Gaumont (23); Cambridge, Corn Exchange (25); Croydon, Fairfield Halls (26); Blazers, Windsor (27-May 2); Manchester, Apollo (8); Westcliffe Pavilion (10).

A new single, 'Love Is A Dangerous Game' is being released by Jive on March 30.

ECHOES

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Percy Sledge dates



THEY'VE FOUND Percy Sledge. And having found him, they are putting him on a plane to Blighty for some concert dates.

You can see Percy at London's Town & Country Club on April 18 and 19, tickets £7.50; and at the Dunstable, Queen's Hall on April 27.

A six-piece band will be accompanying the Sixties soul star. Further dates will be added, so watch this space.

RECORD SHORTS

● Jaki Graham's new single on EMI is 'Still In Love', remixed from the album.

● A new British funk act, Legacy, have their debut single released on EMI this week. 'Guilty' was recorded in New York and produced by Lenny White.

● The first Prince single for 1987 will be 'Sign Of The Times'. The track is from a new LP, expected around the end of the month. It's backed with 'La, La, La, He, He, Hee', which was co-written with Sheena Easton.

● 'Stand By Me (The Ultimate Collection)' and 'When A Man Loves A Woman (The Ultimate Collection)' are, respectively, greatest hits packages from Ben E. King and Percy Sledge. The 16-track sets are both released this week.

● The new Simply Red album, 'Men And Women' is issued by Elektra this week. The album was produced by Alex Sadkin and includes their current naughty hit, 'Do The Right Thing'. Two songs on the LP were co-written by lead singer Mick Hucknall and Lamont Dozier; there's also a version of Bunny Wailer's 'Love Fire' and Cole Porter's 'Ev'ry Time We Say Goodbye'.

● Undivided Roots have a new album out on the Entente label on March 16, 'Ultimate Experience'. The 10-track set includes their hits, 'Rock Dis Ya Music' and 'Party Nite'.

● 'After Loving You' is the new single from Juicy released on March 9. The flip is 'Private Party' and last year's hit, 'Sugar Free' is featured on the 12-inch. An album, 'Spread The Love' is released early next month.

● A new Stateside collection, 'What's Happening ... Stateside' is now in the shops. The 16-track album includes material from the Isley Brothers, Ike & Tina Turner, Aaron Neville and Bobby Womack.

● Lola's 'Wax The Van', set for UK release by EMI's new dance label, Syncopate

has been totally reworked by Junior Velasquez. The three-track, 12-inch is released on March 16.

● Two new releases from Kingdom Records. Wynton Marsalis: 'The First Recordings' is a five-track LP of digitally remastered recordings from the jazz master, on compact disc. Also on CD is the Scientist: 'King Of Dub' collection, featuring 16 dub cuts from the master producer. All tracks were laid at Channel One with either Sly 'n' Robbie or the Radics and it's available now.

● Haywoode's follow-up to 'Roses' is a version of the James & Bobby Purify gem, 'I'm Your Puppet'. The single was produced by Nick Martinelli in Philadelphia and is available on seven and 12-inch.

● New 10 Records signing, Superenigmatix, have their debut single issued on the MDM offshoot label this week. 'Touch the Beat' is out on seven and 12-inch.

● Kim Wilde and Junior have recorded a single together. 'Another Step' is released this week on MCA. Seven as 12-inch versions are available.

● The new album from Level 42 is to be released on March 16. An LP, cassette and CD version will be released simultaneously, with the latter two featuring an extra track, 'Freedom Someday'.

● Luther Vandross' new single is 'See Me', a remixed version of the track from his current 'Give Me The Reason' album; it's backed with 'A House Is Not A Home' and seven and 12-inch versions are available.

AT TREND'S Night Club, 240 Amhurst Road, London, N16, you can catch a Rhythm Ryders Showcase on March 12 from 8 until late.

Appearing with Cliff St Lewis and The Rhythm Ryders will be Noah House Of Dread, Eugene Paul, and Jah Globe And His Jazz Band. PAs include Ras Elroy Bailey, Trevor Hartley, Keith Drummond, Eddie Talbot and the great Joe White. Tickets are £4.00, or on the night £5.00.

... and some from Fatback

FOLLOWING LAST year's sell-out shows, heavyweight funksters, Fatback are to return to the UK in June to play three dates in London.

On Friday, June 12 and Saturday 13, the band will play the Hammersmith Odeon, and on Sunday 14 the Fairfield Hall, Croydon.

Tickets for the Odeon are available now from the box office (01-748 4081) or via the credit card hotline (01-741 8989), and usual agents. Fairfield Hall tickets can be obtained again either from the box office (01-688 9291) or via the credit card hotline (01-741 8989).

LIVE SHORTS

DINGWALLS PRESENTS Two Nations on March 12. Gene 'Mighty Flea' Connors backed by the DTs will be playing on the 14th. Black Roots will be appearing with Maroon Town on March 20, and Rent Party plus Cool Dizzy's Playhouse will take the stage of March 21.

TWO NATIONS' Dingwalls gig on March 12 is supplemented by dates at Birmingham Polytechnic (13) and Kentish Town's Town & Country Club (14).

THERE ARE two alterations to Black Roots' tour of Britain. The Birmingham Tashas gig on March 14 is

now cancelled, but an extra date in Glasgow, at Lewis's has been added on March 27.

HACKNEY ARTS & Leisure Forum present 'Culture Shock 2' on March 21 at Pyramid Arts, 10-16 Ashwin Street, London, E8.

From 1pm to 6pm, there will be videos, stalls, workshops and light entertainment. Admission is free.

From 7.30pm till late, there's music, dance and poetry from Donkey Jive, Jenako Arts Writer, One Style and headliners, Orchestre Jazira. Tickets are £2.50 or £1.50 with UB40.

EVENTS AT Deptford's Albany Empire include

'Youth Speak Out' with music, street theatre, discussions, computers, video box, exhibition, break dancing, scratching, mixing, rap soap box and live bands including 171 The Swinging Plonkas, On Level Band, Food For the Machine and Young Bob.

There's also a performance from Ted Hawkins on March 29 - tickets £6.00 or £4.00 unwaged; Yes No People plus After Tonite and Red Gallery will be performing on April 26. Tickets are £3.50 or £2.50 for the unwaged.

AN EXTRA Level 42 date has just been announced. You can now see them at Poole Arts Centre on March 26.

Greensleeves shop closes

GREENSLEEVES' retail shop in Shepherd's Bush is closing. Company boss Chris Sedgwick said that Greensleeves would be going into mail order again.

The shop had been losing money for a couple of years; one of the problems, said Chris, was that the megastores in the West End were able to supply a wide range of non-specialist reggae and this had hit business.

Once again, a local specialist shop has gone to the wall. Support your local shop; you know it makes sense.

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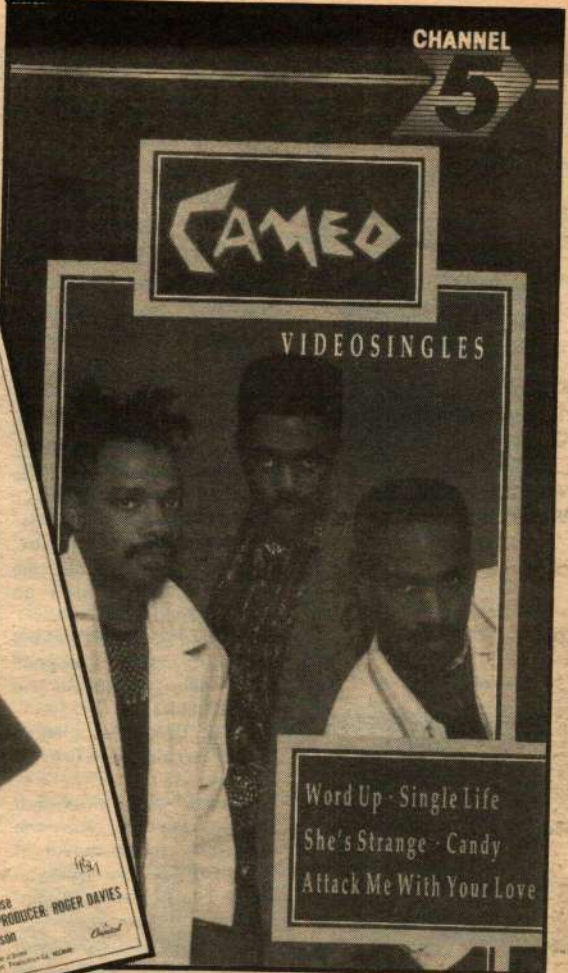
COR! WOW! Blimey! Wild! Zowee! Fizzbang!

Are we nice to you? We are? Too damn right we are! For this week, your favourite weekly paper is offering you (or at least five of you) **'Cameo-Videosingles'** from Channel 5 with groovy stuff like 'Word Up', 'Single Life', 'She's Strange', 'Candy' and 'Attack Me With Your Love' contained therein. Over 20 minutes of lovely Larry strutting his stuff (you know — that thing inside his codpiece). Mmmm!

And!!! If you're really good, we'll send you a **'Tina Turner-Break Evry Rule'** video from Picture Music. One whole hour of the leather 'n' lace goddess getting serious over 'Two People', 'Addicted To Love', 'In The Midnight Hour', 'Land Of 1,000 Dances' and 'A Change Is Gonna Come', plus loads of other hot poop. Excited? Then shove this down yer trousers — special guest on the video, filmed live, is hunky Robert Cray the man who put the blue back into blues.

And if you're so good you can't believe it yourself, we'll give you a **Janet Jackson 'Control'** video too, from those lovely people at A&M. You can have 'Nasty', 'What Have You Done To Me Lately', 'Control' and 'When I Think Of You', in your own living room!!!

Right, that's quite enough greedy salivating out there. Fill in the coupon and send it to us at **Video Competition, Echoes, 283 City Road, London EC1V 1LA.**



Questions:

1. Name one member of Cameo
2. Name one single from Tina Turner
3. Name one brother of Janet Jackson

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CORNEL CAMPBELL:
'Unfair Game'/Version
(Live & Love)

Only a couple of weeks back I was singing the praises of Cornel's 'Nothing Don't Come Easy' for Jammy, and already there's this comparable monster on the streets.

A new voicing of the old Bunny Lee-produced 'Trick In The Book' over the top of Nitty Gritty's 'Sweet Reggae Music' computerised rhythm track, and soft is one adjective that certainly couldn't be used to describe it.

Great to hear the ethereal voice of Cornel Campbell once again turning out the crisp biscuits.

CHUCK TURNER: **'I Need You'/Version (Live & Version)**

Shades of Shinehead/Michael Jackson, with the occasional rough quiver of Hugh Griffiths, let loose on Coco Tea's 'Come Again' rhythm and given the prime objective of singing something nice and making it as entertaining as hell too.

Yeh, I'd buy it.
PINCHERS: **'Me Love Me Like Me Enjoyment'/Version (John Dread Productions)**

Much more melodic than anything that's been released to date by Pinchers — he really does possess a great unexploited singing talent — this is lifted from 1985 'Jamaican Affair Volume 1' album.

A full, crashing mix, heavy on the drum and bass, ideal for the dance hall and though Pinchers occasionally falls back

SIMON BUCKLAND GRABS THE CRISP BISCUIT

EEK A MOUSE

on Little John vocalisms, he makes a better than ordinary job of it. No lightweight.

TONY TUFF: **'Answer'/Version (Revolutionary Sounds)**

You can always get away with playing the occasional Tuff tune out, mainly because he has an excellent ability to fit 'pon a rhythm — the only problem is when you come to sit down and actually listen to the nonsense he's spouting.

Aboard some kick-ass Sly and Robbie semi-automated rhythm, featuring no mean contributions from Willie Lindo (and Dean Fraser on the flip), Tony puts in marginally more lyrical input than usual but I'm still not swept off my feet.

DEBORAHE GLASGOW: **'Don't Stay Away'/Version (UK Bubblers)**

There have been countless versions of this song since Phyllis Dillion cut it at Treasure Isle, yet Debrahe Glasgow does it full justice with a good belting out, her gutsiest so far.

Chris Cracknell and Patrick Donegan's bold, upfront production of the visiting Studio 1 Band sticks to the original arrangement, cutting midway for a snappy sax break — a great dance shuffler.

PINCHERS: **'Sit Down Pon It'/Version (Live & Love)**

The very-soon-come release mentioned in last week's pre-review of this tune that makes sex sound very boring indeed. 'Agony', atop the reggae charts, is at least lively even if it is as slack.

The rhythm track — a muddier mix than the seven inch — is tedious, and Pinchers sounds like he

really meant "Not tonight dear, I've got a headache" but felt he had to put on a brave face.

TEX JOHNSON: **'Ever So Happy'/Version (Robin Hood Records)**

"Sit back, relax, make yourself comfortable, and listen," invites the ever reliable Tex Johnson as he introduces the latest in a long line of well presented, well arranged original ballads.

Tex is convincing as a man with pleasure in his every inflection and the enjoyment is infectious.

Good, wholesome stuff, in keeping with the rosy family-orientated material Tex favours.

PAPA BIGGY & ADMIRAL TIBET: **'Love Boat'/Version (Justice)**

The gravelly Biggy and the tender voice of Tibet work well in tandem, rampant sexism tempered with just a hint of tongue-in-cheek culture.

Winston Riley's computerised production of the Shoes' 'Love Me Forever' rhythm slaps like mad, and isn't easily forgotten. I grudgingly enjoyed it.

TOYIN: **'It Only Takes A Minute'/Version (Criminal Records)**

Toyin's had all the right ingredients for a crossover funky/reggae hit for a long time, she's just never quite got the correct recipe. Her last tune, 'Hip Hip Hooray' which was picked up by Parlophone, was a trifle clever, trying too hard to get that elusive national appeal.

This is straight-ahead dance music, commercial and simple for everyone to understand. With the right breaks, this could be chart-

bound. Look out Five Star. **PATRICK HINDS:** **'Warm In Your Love'/Version (Alpha Tone Disco Music)**

Considering the rough 'n' readiness of Patrick's unassuming debut last year, this local man's vocal and technical abilities have moved in leaps and bounds.

The synths sounded like a budget medium last time round, but now they're put to eerily atmospheric use. Simple, sparse and slow, interesting fare for those who like something out of the saturated mainstream.

Glow with an unpretentious freshness.

SWEET HARMONY: **'You Are The One'/Version (PCRL Records)**

Immaculately preened ultra smooth lovers featuring Brum's heavyweight Studio 2 Band, a 'wide' open production glittering with vivacious life.

Lean and muscular bass-line, steady drums and busy percussion, bulbous horns, dreamily topped off with what sounds like a veritable chorus of angelic female harmonies.

OK, the song is of the ordinary smoochers ilk, but the mammoth production more than makes up for it. With exposure, a definite winner.

EEK A MOUSE: **'De Di Doo'/Version (Original International)**

Not quite Eek's long-awaited 'new' single, but an amusing repromotion of the taster for his 'King And I' LP. Traditional Eek vocal trickery, a solid bassline and clappers aplenty — a bright production that could do better commercially than first time if the novelty pop buyers get a chance to hear it.

PRES . . . PRES . . . PRES . . . Pres . . . Pres . . . Pres . . .

LEROY SIBBLES & HEPTONES: **'Love Without Feeling'/Version (Moodisc)**

Words aren't adequate to describe the Heptones at their glorious peak, and this revival from the vaults of Harry Mudie is a vocal classic that belongs alongside the very best.

Emotionally draining delivery from Leroy, Earl and Barry, ambitious grandiose production — every chug from the organ, every blurt from the horns, every guitar string stroked, nothing is out of place.

Bobby Floyd did it over for the Taxi Gang, but this is unbeatable.

JAYS: **'Queen Majesty'/Version (Firehouse)**

Basically a good idea, getting a decent vocal group to sing over the Treasure Isle classic — after all, the Jays cut it for Channel One in the Seventies — in a computerised style, but the result is a mess. Though the basic track is as fine as can be expected, with a thump in the bass section, the intro and top melody line is handled by a horribly grating, screeching synthesiser.

A remix wouldn't go amiss.

HALF PINT: **'She Is Mine'/Version (Mass Hugh)**

I can't help having a soft spot for Half Pint's voice when he sounds so vulnerable. Not the world's greatest singer, but deals with a simple love song like this with a plain, disarming sincerity.

Seems run of the mill on first playing, so repeated listening is recommended.

JOSEY WALES: **'Right Move'/Version (Rambo)**

The rhythm from 'Punanny'/'Feelings' (coming from 'What The Hell') is jumped upon by a ferocious Colonel demanding a New Year's resolution to follow the path of goodness — please make '87 a year for the right moves.

Sure to prove very popular.

LITTLE JOHN: **'No Say So'/LITTLE CALLERS:** **'Go Go Girls' (Studio One 12-inch)****CARLTON LIVINGSTONE:** **'Jam It Up'/SOUL VENDORS:** **'Arena Special' (Studio One 12-inch)****HUGH GRIFFITHS:** **'Can I Have This Dance'/Version (Studio One)**

The crux of the matter here is what classic rhythms this new generation of 'artists' are singing on. The answer, in the above order, is 'Feel Like Jumping', 'Rockers Hot', and 'Pressure And Slide'. Little John does a slight variation on the 'Chatty Mouth' theme, the rhythm reduced to ticking tedium.

Carlton Livingstone half-heartedly rattles off some inappropriate ragamuffin dance hall silliness while in charge of a fine, ill-used voice. Again, subtlety reduced to a minimum in the auto drum department.

Hugh Griffith's variation on the 'One Dance' motif is the best of a tired new bunch, and he must have been standing down the other end of the studio to the mike, so distant is his voice.

Flip Carlton Livingstone over and you'll find a tinkered-with mix of the popular old 'Arena' rhythm track, Roland Alphonso shining bright on sax.

A disappointing lot.



LEROY SIBBLES pic: David Corio



CRUMBS!

Nick Smash digests a firm Cookie Crew

THE COOKIE Crew are a couple of gals who a few years ago supported Afrika Bambaataa at the height of the hip hop craze and who now, at the ripe old age of 19, are back with new raps and a new determination to be the first female British rappers to put out a record.

Back in the bad old days of Bam and The Zulu Nation there was a distinct and communal underground in London where everybody participated in hip hop culture but alas, time has passed and people have moved on to other pursuits.

Debbie: "In the days when we supported Bam, a lot of people were doing a lot of hip hop shows, but now we have to do everything ourselves because there's nothing happening. All the record companies are more interested in the American acts than new British hip hop acts."

Since Debbie and Susan first got together four years ago there have been a lot of changes in the hip hop scheme of things. Within London, petty jealousies and pointless arguments over territories has restricted the Cookie Crew's development and frustrated a lot of other young rapping crews.

Susan: "People come up to us and say, 'Ain't hip hop gettin' big now?' No, it's not, it's big in America, the Americans are coming over so people think it's gettin' big, but it's not here, I mean where is it?"

"Just because Run DMC and The Beastie Boys came over doesn't mean it's gettin' big. So bloody what? Record companies ain't interested."

It's not that The Cookie Crew haven't been visiting the biggies trying to attract attention. Susan and Debbie have got themselves three producers (called The Beatmasters) and a lot of time in a Wardour Street studio to record, try out, demo, and ultimately make records.

Both girls are vociferous about their determination to direct their own careers and have their sights set on getting a big company to invest money in them, "to help with promotion and distribution..."

They were hunted down by MCA and after a meeting with someone there during which according to our heroines, "they wanted us to sound like Bronski Beat," they decided to not worry about MCA's proposal any longer.

Debbie: "All the companies just talk about Top Of The Pops and you can't really put rap on Top Of The Pops. We're a rap group not a pop group."

The Cookies are one of the original rap crews and are proud of it...

Debbie: "We're not as good as the Americans, but we always try to let people know that we were the first girl rappers around. All the raps we do are kept on the street because that's what we're used to, we don't sound too commercial. We class ourselves as street and that's the way we want to keep it."

Before rap has a chance to establish itself as an underground it's shut-up, closed off, not by cops or others in authority, but by it's own fans. These 'fans' seem to revel in rap's street image and continually do battle with any force that tries to make rap more accessible and money-orientated.

There is no pure rap/hip hop club in London.

Tim Westwood is just about the only DJ who plays nothing but rap and he has had an extremely hard time setting up a venue for people to hear the hard beats.

His recent venture (Rap Trap) has closed down due to people graffitiing the walls and smashing light bulbs.

Susan: "What we need is a place that is so beat down like a warehouse space so we can do the walls white and people can tag up because people won't go if they can't leave their mark."

Debbie: "They're like spoiled children really."

The Cookies are so into the culture of hip hop (and are quickly becoming a cliché of what 'street' is all about) that I begin to wonder if they'd heard of some of the new rap acts coming up out of London.

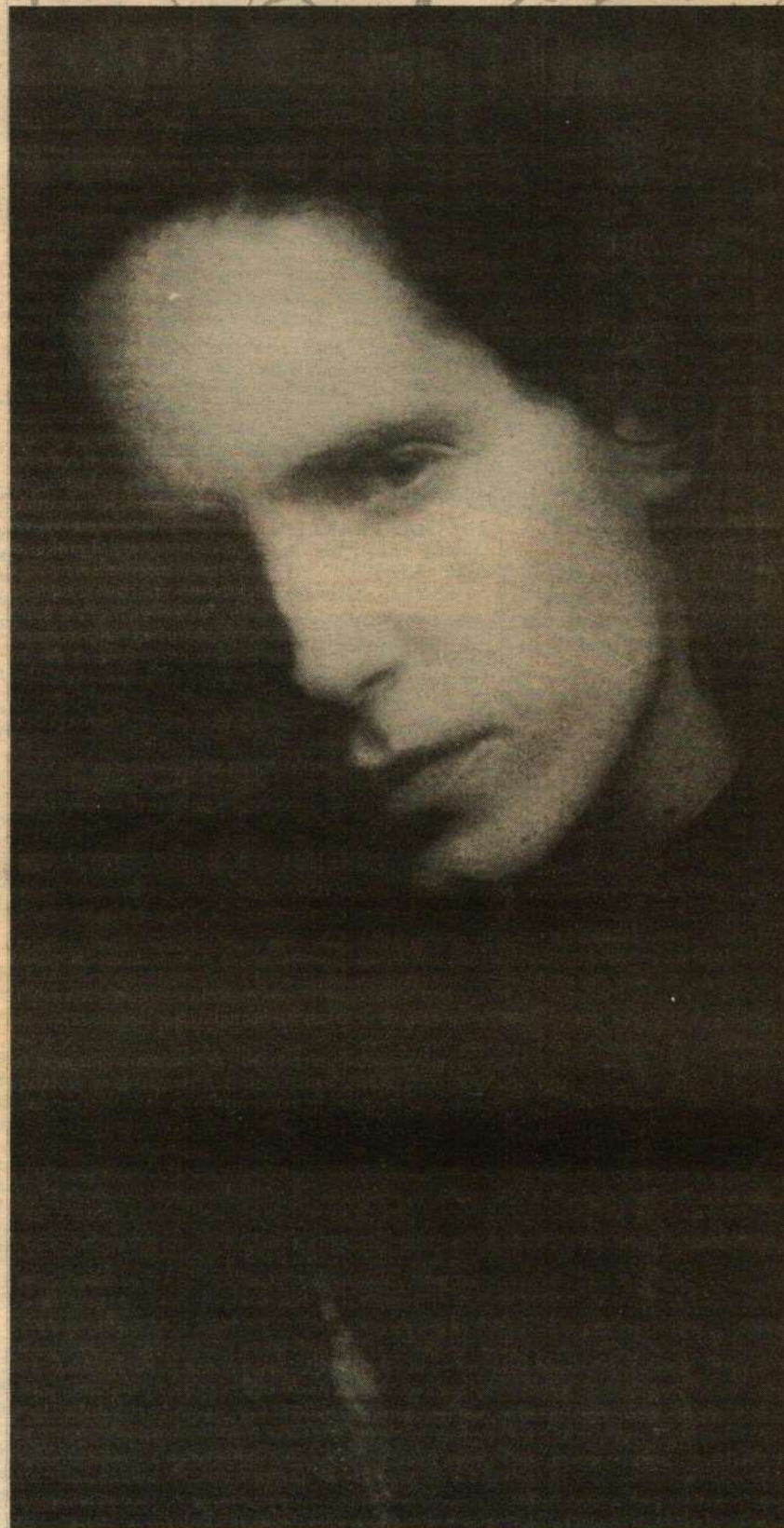
Debbie: "They're good but I've never heard of The Three Wise Men... are they signed? I think Faze One's company could be doing more for them."

That's funny, considering that Streetwave have just gone bust...

Debbie: "That's good. It's that Morgan Khan. He thinks he knows about hip hop but he doesn't, people laugh at him."

The determination of The Cookie Crew to make it is matched by their determination to remain 'street' and to say one of the crew, that extensive and exclusive club that rules (and fools?) struggling rappers and DJs, keeping them honest and true to the hip hop call.

ROBBIE -NEVIL-



NEW SINGLE DOMINOES

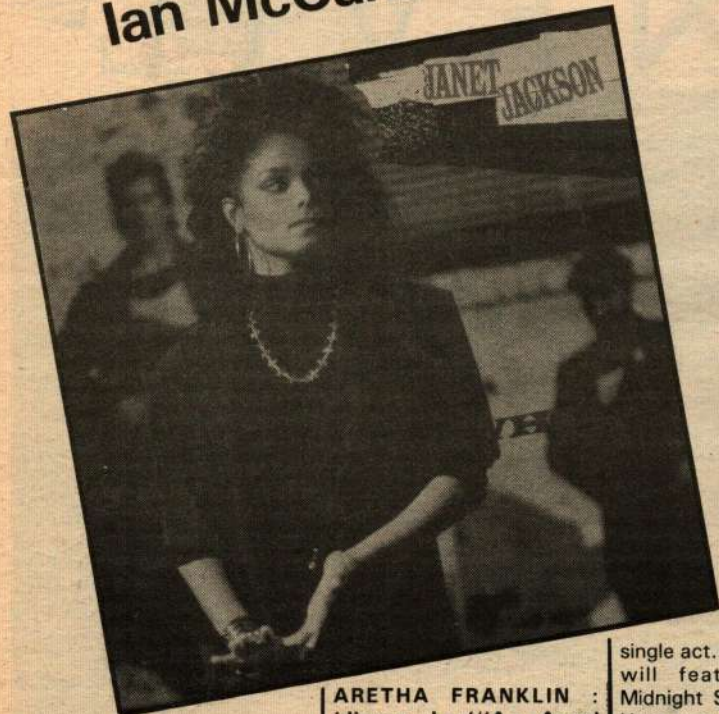
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SINGLES

Ian McCann goes soft

on the soul singles



JANET JACKSON: 'Let's Wait Awhile'/'Nasty' (Cool Summer mix part one and two) (A&M)

Wah! Janet goes all soft on us.

Remixed by Flyte Tyme's Steve Hodge, this adolescent ballad succinctly sums up the dilemma of the AIDS generation. Janet doesn't want to do it with me, she'd rather wait.

That's alright Janet, I don't wanna do it with you either. 'Nasty' flip gets what sounds like Herb Alpert on the tune but is probably some little keyboard trinket. It's tough, rappish, and chewy, a bit like a Lion Bar really. Yum yum.

*** **HERB ALPERT:** 'Keep Your Eye On Me' extended version/'Our Song' (A&M Breakout)

Talking of Herb, here's a track produced by Jam and Lewis from the 'A' of 'A&M' himself. The producers go for rhythm above all else; Herb squalls as if he's Miles Davis, and although I suspect this thudder will be something ideal to mix, somehow there's more gloss than real substance here.

Self-produced flip from the same forthcoming LP as the topside is a soft, atmospheric, wavering ballad. A limited recommendation.



gems to come from this duo. Yet again, I am the man who backed Orient for cup honours this year...

*** **GRACE JONES:** 'Party Girl'/'Dub'; 'White Collar Crime' (Manhattan)

The only Grace Jones product I've liked from EMI thus far has been her biography, which is a ludicrous piece of fantasy. This cold, concrete-jungle-meets-penthouse-suite-track is a nonsense.

single act. Upcoming issues will feature Shalamar, Midnight Star and Collage. Here you get four classy choons, so throw away your worn-out sevens and buy this. Dated but handsome.

*** **JAKI GRAHAM:** 'Still In Love'/'Love Too Much' (12-inch mix); 'Still In Love' (EMI)

A somewhat bland pop soul tune. I can imagine the boats on the video now. Sways along, sounds expensive, which is what counts on this sort of thing. Can't think of anything else to say about it.

*** **JUICY:** 'After Loving You'; 'Private Party'/'Sugar Free' (Deo/Super Dance Mix); 'Bad Boy' (Epic)

Deodato produces a very enjoyably empty, melodic dancer from the 'Sugar Free' crew. Simple, effective, easy-listening, a few unusual chord combinations here and there. An unspectacularly clever bit of dance music, sung by the distaff member of the outfit. 'Private Party' is a little more ordinary, with a male vocal.

A groovy dance hit.

*** **SHOKK:** 'Lock Me Out'/'Instrumental version' (Polydor)

That lush, soft dance music made famous by Keni Burke finds favour here. Enough drums in the mix to ensure things keep rolling, gentle keyboards, and a fragile female vocal pulls the top and together.

Hardly challenging, but there's a suggestion of talent here and I would suspect there'll be some

vocals in praise of Mandela. Sounds pretty fine to me.

*** **LEGACY:** 'Guilty'/'Dub' (EMI)

Legacy are a UK act, produced in this instance by Lenny White in New York. It's a very hard, bustling, drums-dominated fast dancer. The vocals sound a little coy to me here and there, but show a fair whack of competence, just being able to get over on a track like this demonstrate that. One for the house contingent, I suspect, although the rhythm is a little more complicated than that found in the garage usually.

*** **TAURUS BOYZ:** 'Lookin' For A Lover' Club mix/'Dub' (Cooltempo)

A thudding, melodic houser from the pen and production hands of Danny D and the artists themselves. Certainly punchy, and a good club tune, but not one to listen to at home, unless you're winding yourself up for a night out.

Is Dancin' Danny D the British Arthur Baker?

*** **LOLA:** 'Wax The Van'/'Dub, radio edit' (Syncopate)

Remixed by Junior Vasquez for UK release. Bob Blank goes bonkers (again). This is a crank record, a latin-disco-hip-hop with diddy vocals and other vocals from someone with a diddy voice in a different way. Make sense? No, it doesn't to me either. Drab, flattened fun.

*** **CHERYL GLASGOW:** 'Glued To The Spot'; club mix/inst (Live)

What is the latin influence



in this UK dance disc? I suppose it's the acoustic guitar and bassline. Cheryl floats casually over the top, with a voice that might by frail but I suspect that there's some unused power in there.

A laconic, lazy-sounding record, with loads of merit. We haven't heard the last of this singer, I'll bet.

*** **THE BOOGIE BROTHERS BLUES BAND:** 'Time'/'Boogaloo' (Shades)

Topside is a little bubbly, a low-budget Seventies-sounding pop-soul tune. They wear the *de rigueur* Blues Brothers ties and pork pie hats, by the way.

Flip is funkier, but doesn't cut it. Problems here: weak vocals and rough production.

*** **MEECHELLE LA CHAUX:** 'Love Me All Over' US Dub mix (Detail)

Out here now, replete with a moaning intro, and an easy but biting groove. The song itself is a little obvious, but this'll definitely sell a bit and then some. Hardly a classic but fair enough.

*** **SURVIVAL OUTFIT:** 'Fighting For Survival'/'Rap version' (CPL)

Interesting that a benefit for Hackney, the borough that has banned boxing, should have the word 'fighting' in a chorus and title. Another low-budget record, hanging on Clive Roper's discoish drums and some jazzy chording. Luddy Samms and Zembi Okeno

make a good job of the vocals.

Flip is something else on the same subject — the fact that Hackney is the poorest borough in Britain — with a rap from Flyboy D and Daddie Speedo, who if my memory serves me, can be found as part of the Hip Hop Alliance. A worthy cause, but not the best record I've ever heard...

*** **SHY:** 'Break Down The Walls'/'Talk To Me'; 'Only You' (RCA)

This is a heavy metal record. I'm just including it here as a reminder to myself and yourself how lucky we are to not be *made* to listen to this stuff. No matter how bad a black music record is, it's hardly ever as dismal as this.

*** **CARGO:** 'Lady's Man'/'Movin' And Groovin' (Just Jammin' (Cargogold)

Another quality record from Mike Carr, this time with Ann-Marie Atkins, Janice Hoite and Coral Gordon on vocals. Discoish as usual, a little hurried perhaps, with Ms Atkins doing a rap in the middle. There's just something stopping this from being great... it may be the song, or the rushing effect of the pace, I dunno.

Instrumental version on the flip shows up some strong solos and loses the twoness of the lyrics.



INTERVIEW electric SHOKK

Ian McCann plugs into the new duo . . .

SHOKK ARE a male-female duo, Julian Francoise and Audrey Beharie. Julian is hard (funk), Audrey is soft (ballad). One balances the other out. Julian comes up with a dance groove, Audrey writes a lovers lyric, together they come up with a melodic dance track. The first of these is 'Lock Me Out', issued on Polydor.

"We started off as session musicians," says Audrey. "Julian's actually a drummer. I was a vocalist. We met when we were sessioning for a gentleman called Forrest. We were doing a British tour after 'Rock the Boat'. It was a 31-day gig and when it was over, we thought we might as well club together and do some songwriting." She adopts a brighter, perhaps slightly-embarrassed-at-the-cuteness tone, "and then . . . we started going out together, and here we are now! It's ended up with us getting married soon. It's a happy story!"

Julian adds: "So far!" to that, and they laugh. Audrey is in the position of working for two record companies at once. Polydor get her artistic talents, and MCA get the PR side — she's a record plugger. Something else of note about her, while we're about it, is her penchant for rattling jewellery. It's not gold, like some reggae supa, but instead very ornate tinkling items find favour with her. When I say tinkling, perhaps clanking would be a better term; thoughtfully she takes the worst offenders off before starting the interview to avoid extra noise on the tape. That's what she's like, it seems, thoughtful and calm, with a sense of humour.

On the other hand, Julian seems a little more impulsive, more 'street'. He's a big guy, full of nervous energy, with a deep, steady voice. They're both easy people to like. I ask them why they didn't sign for MCA, since the connection was already there. They both reply with a word: politics. "It was 'We do not sign employees' . . ." says the female half. Her partner says, only half-joking: "Which was a bad mistake." What if the next Luther Vandross or Springsteen was working as the post-boy there? It doesn't bear thinking about. It seems to me they



hit it off really quickly on the tour with Forrest, unless 31 days is enough for a relationship to blossom in . . . perhaps it is.

"Yeah, he was a sweetie," says she. I ask Julian if he is a sweetie . . .

"I think to girls I am a sweetie. To boys, I'm a right . . . Dick Dastardly, a right evil character!"

Down to more serious matters. How do they tackle the problem of trying to create a song out of thin air?

"We've got a lot of songs that sound very, very different to each other, because we take

each song as a different project. It's not a conveyor-belt, but we just work on a certain kind of sound and imagery for each one," explains Ms Beharie. It seems like a real division of labour, with Julian doing the musical side, and Audrey sticking to lyrics, but Audrey isn't afraid to move into the musical end when she feels she's got something to say there.

"I let him go to a certain extent, and then I might say: 'No, I don't really like that', and then we'll have a good argument and throw things at each other. Take that! Splat! So

sometimes I do crossover, but I try not to, to avoid showdowns. But sometimes a showdown . . ."

" . . . turns out for the best," finishes Julian.

There really aren't so many male-female duets about these days; every label had one once in the soul field, like Peggy Scott and Jo Jo Benson, Marvin and Tammi, Otis and Carla, Peaches and Herb, Aretha and Kevin, Peters and Lee, Margaret and Ronnie (that's enough duets now Ian-Ed.). Is it an image problem that has topped their once seemingly unassailable ascendance? After all, if you've got two guys, you can point them in the direction of women, or two women can be aimed at men if you're a record company exec. But a man and a woman? Perhaps people would feel like they're playing gooseberry watching them. Has the record company made any approaches on the question of image?

"They haven't really, no," says Audrey. "I suppose the light we'll shed on it is, yeah, we are getting married soon, so if they want to gear me for the very female, feminine angle where they say: 'Boys have a look at this', and 'Girls, have a look at old hop lips over here!' then fair enough. As long as we know what it's all about, marketing wise they can do what they please. We let them do their job."

Their main male-female competition must come from Womack & Womack and Rene & Angela. The best thing about the former couple is the fact that they write about both the good and the bad sides of their relationship. Although Shokk are a very different kettle of duo, I wondered if we might expect to hear about the harsh side of living together as well as the bed of roses . . .

"I suppose you could call 'Lock Me Out' as being from the ins-and-outs of our relationship," says Julian. Audrey gives a little indignant laugh, but Julian continues thus:

"A lot of our songs are based around our relationship, like when Audrey upsets me or I upset Audrey. It's good, because everybody has some sort of situation within a relationship where they can understand what Audrey's signing about."

With a careful career-minded attitude like that from Julian, and Audrey being aware of the biz runnings, perhaps the only locking out to come will be the fans banging on their door . . .



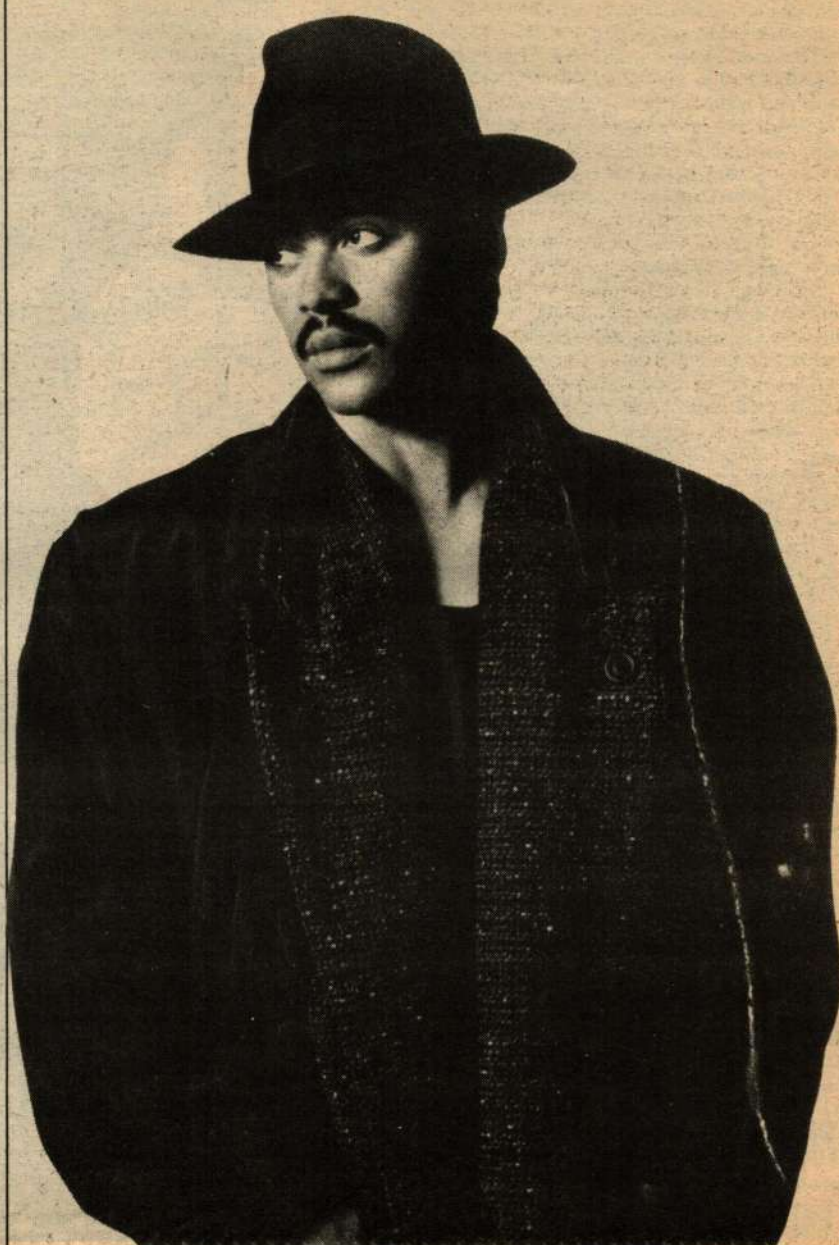
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GREETINGS ALL,

Firstly, profuse apologies to **COUNT SHELLEY** for any offence caused by the use of the phrase "built like the proverbial..." to describe him in Buckland's recent feature. The term is a popular colloquialism in everyday use to define someone large, of imposing build, and was not in any way meant as defamatory or insulting. Sorry...

FOR THE FIRST TIME UNDER ONE ROOF two of Capital Radio's DJs, **DAVID RODIGAN** (reggae) and **CHRIS FORBES** (soul), in a combination, supported by Coventry's **MACKABEE SOUND** plus **RUDE BOYS**, will be playing **THE JAMAICAN CLUB**, Eastern Avenue, Gloucester this Friday, March 13. From 9 till very late, tax is £5.00 all night...

ACTON TOWN HALL, 'the place to be' this Friday, features PAs on stage by **WINSOME**, **MICHAEL GORDON** and **CHRIS ANTHONY**, with music provided by **RAPATTACK SOUL SOUND**, **PLAYBOY SOUNDS INC.** and **LWR'S JASPER**. From 8pm till 1am, tickets are £3.50 or £5.00 on the night...

JAH SHAKA is currently running a regular Friday night session from 9-5am at the **SELF-HELP CENTRE 10a Melon Road**, London, SE5 (off Peckham High Street). Admission £3.00... Luton's Number One sound **SOVEREIGN ROADSHOW** with DJs **CRUCIAL ROBBIE**, **IAN**

RANKS and singer **BIGGA DREAD** take on the night of **SAXON STUDIO** this Friday 13 at **LUTON YOUTH HOUSE**, near the **Arndale Centre**, Luton. From 8pm-1.30am admission is £3.00, and there are prizes to be won...

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Signing off **CROAKING LIZARD**



DADDY ERNIE pic: Anna Arnone

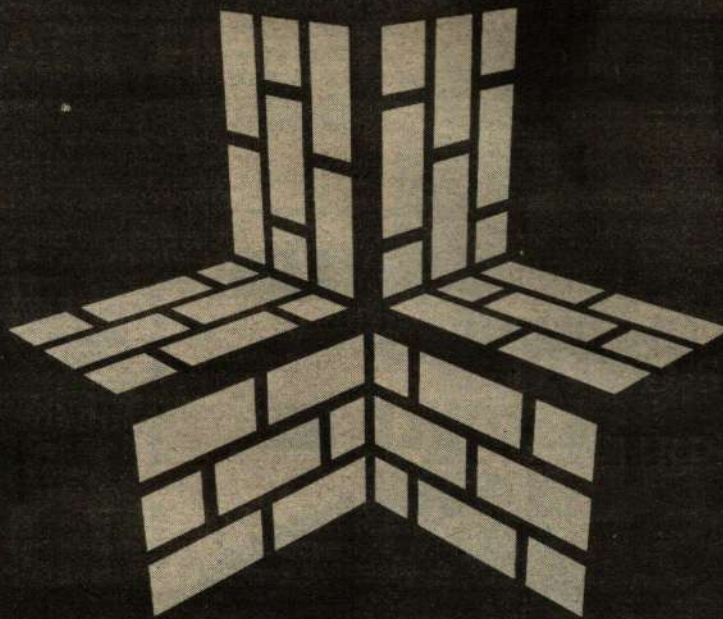


ON GENERAL RELEASE
FROM MARCH 16

the debut album by

Undivided Roots

UNDIVIDED ROOTS



ULTIMATE EXPERIENCE

on the ENTENTE label

includes the hits 'Party Nite' & 'Rock Dis Ya Music'

'ULTIMATE EXPERIENCE'

Distribution by Jet Star: 961 4422

(EN LP 1001)

“FACE it, there's gotta be some kind of camaraderie between people who jump out of aeroplanes.”
What?

“SEE, people in show business tend to get caught up in it. 'Is your record number nine or 99 this week', 'Does your label like it?' But when you jump out of a plane, whether you're in the music business or not, all those kinda problems suddenly seem insignificant. Yeah, that's how to keep things in perspective.”

Those who thought the pinnacle of guitarist, Hiram Bullock's physical expression was to leap from the Hammersmith Odeon stage and charge, guitar in hand, off to the balcony, must readjust that view.

For, quite apart from his better known roles as session man/member of the David Sanborn Band/solo recording artist, Hiram is also a part-time sky-diver. (Frankly I'm glad he mentioned it. After all, it's not a question I usually ask: Tell me, do you by any chance hurl yourself from passing aeroplanes at the weekend?)

He's been doing it for the past six months, Mr Bullock. He says it keeps him in touch with the realities of life.

Expect all future performances to feature Hiram dropping from the sky, still playing in perfect time to the band's opening number. (Believe me, the thought has probably crossed his mind!)

Of course, the Hiram Bullock facing me this morning after the night's concert before is necessarily a much quieter, more relaxed individual. If you've seen the amount of energy he invests into each of his live performances then you'll understand why this is so.

I suggest we begin in the proper place, with a potted history of the man's personal history and introduction to music.

"I was born in Japan, though my parents are both American, and we moved back to the States when I was about three. My father worked for the Government, so we were constantly moving around — we all took off for Panama when I was 12 years old.

"Musically, I began by studying piano for five years and then I played saxophone in the school band for a while. But when I got to Panama I decided to join a rock band, and since the saxophone wasn't loud enough, I switched to bass — something nice and easy, where you played only one note at a time!"

AT WHAT stage did you take up the guitar?

"When I came back to the States, I was playing with a lot of real **baad** drummers and it seemed to me that all the girls really went for the guitar player, you know!

"Most of the stuff I was playing was straight rock, like Eric Clapton, the Allman Brothers and so on, until I saw the Mahavishnu Orchestra, who just blew me away.

"Oh, and of course, there was the jazz. I had been listening to Miles Davis for a long time."

Hiram remembers when his group opened for the Basie Band. At first the young rockers couldn't believe how unhip these old guys were. Then they heard them play.

Following a period of study (alongside Pat Metheny and Jaco Pastorius, amongst others) at University in Miami; Hiram then hooked up with Phyllis Hyman and spent the vacation trying to earn a crust in New York. It was monumental decision time.

"I didn't really want to play music for a living. Suffering for my art was not my stick at all. If you have to scuffle around to make a living you can do a lot of other things and keep music as something you do for fun.

"But Phyllis wanted to make it big and New York was where she wanted to go. Personally I thought it as a really dumb move, but we knew Will Lee, the bass player, and he brought in Mike Brecker who, in turn, brought in David Sanborn. So I was playing on lots of things right away."

But his parents were not so happy. "They were really pissed. For me it was happening — Phil Ramone had produced David's second album and he asked me to play on albums by Billy Joel, Kenny Loggins and Barbara Streisand — but you just didn't play music for a living in my family.

"I was never brought up to think music was anything other than a pleasant way to pass the time. In fact, for a time I had a real neurotic morality thing that music was not relevant to anything. Getting paid large amounts of money to do something that seemed so frivolous was a problem for me, 'cos I hadn't paid any dues — I had just waltzed into this.

But the drug was too strong. Once Hiram truly began to appreciate music's enormous effect on people, law school was out of the question.

FOR 10 years, from '76 to '86, Bullock earned a considerable living either as a session player or tour support. There were only two exceptions.

"For a while I had a group, the 24th Street Band, made up of Will Lee (bass), Steve Jordan (drums), Cliff Carter (keys) and myself, and we did three albums purely for the Japanese market. We even toured there at one time.

"On my own I also made a one-off solo LP, 'First Class Vagabond', again only for Japan, and that featured Will and Sanborn too."

While Hiram's focus remained on the 24th Street Band he had no real interest in pursuing a career as a solo artist. Then, last year, Atlantic Records called right out of the blue and asked if he'd like to try a shot.

The result is 'From All Sides', as its name suggests, a debut platter which varies immensely in style from funk through jazz to rock and pop.

A signed note on the sleeve explains this approach by reference to the man's wide-ranging musical upbringing. But did he really think it was what his potential audience were expecting?

"I don't think so, no. It's usually the case, especially with somebody 'new' like myself, that people need to be able to categorise you more easily. They want a consistent mood from beginning to end.

"I wanted to find my way around a lot of different music and just see what it was I'd be comfortable doing. See, to me, it all felt like fun.

"I don't regret spreading it like I did but I would have to say that it does make the record harder to sell. I think Atlantic were fairly surprised how it turned out too. And I don't know that they would particularly want me to do it again! I was determined not to make a straight fusion album, as some people had suggested."

And the decision to sing lead vocals on five of the nine tracks?

"I've been singing for a long time. In fact, I sang on a couple of songs on David Sanborn's second album, plus I've sung with Chaka Khan and so on. So doing my own lead vocals is no problem for me."

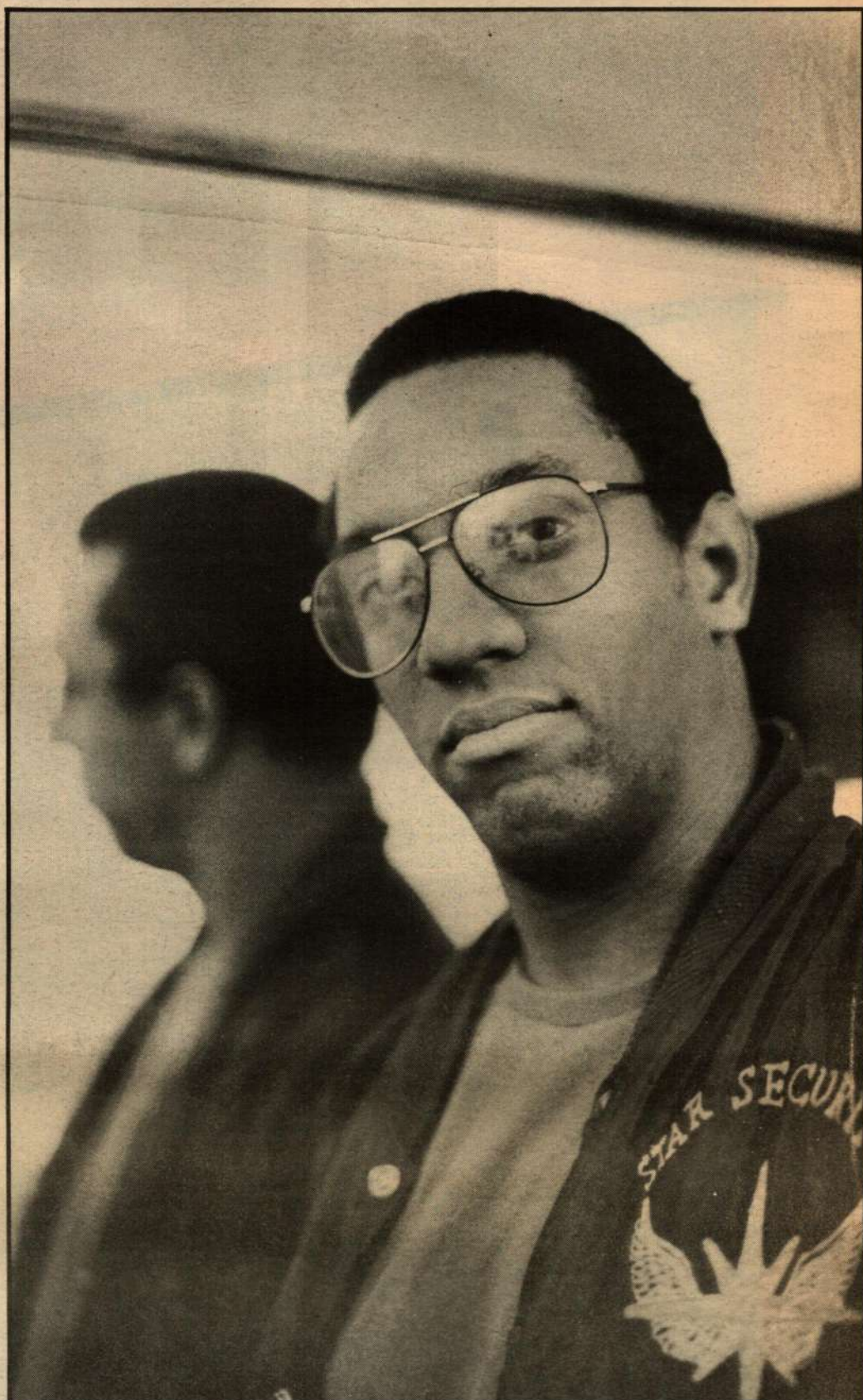
SOME would suggest it might have been useful to call on a couple of your famous friends instead...

"Yeah, I thought about that, but I do prefer to write songs specifically for the person who is to sing it. These were only written for me.

"I understand what you're saying. What I will say is that I think the next record will be more instrumental and not so expensive."

If you're going to carry on jumping out of aeroplanes are you sure there will be a next album?

"Hmmm..."



Ace session guitarist turned recording artist Hiram Bullock falls out of the sky. Chris Wells is our man at the drop . . .

HIRAM OUT!

I N T E R V I E W

Shaka

PENNY REEL pins JAH SHAKA to an exclusive interview

BEFORE it is finally pulled down a few years back, the converted cinema known as Club Noreik, on the Tottenham corner of that great North London thoroughfare the Seven Sisters Road, regularly plays host to weekly Friday all-night sessions featuring solely the uncompromising barrage of redemptive message music which issues from the Jah Shaka sound system.

As midnight approaches, scores of youth from the surrounding environs, from Broadwater Farm and Edmonton in the north, from Harringay in the west, from Hackney and downtown Stoke in the south, from Walthamstow in Mead and Forest Gate in the east, as well as the sound's own considerable massive from the other side of the river, converge on the Noreik. Huddled by their hundreds in the spacious ground floor hall of the near derelict building, they while away the small hours until sheaves of dawn light creeping through the cracks fealty to some of the loudest, most impregnable music ever heard in the capital.

Cranking his 1,000 watt amp to mighty volume so that the treble soars like a heavenly chorus and the bass rumbles the foundations, jerking limp bodies in spasmodic twitching accompaniment, Jah Shaka himself hunched over the controls like a man possessed plays his dubs of Pablo, Twinkle and Uhuru music: echoing across the room like vengeful litany of militancy.

"They used to beat us, they used to beat us so bad, they used to torture us, they used to rape the ire, ire, ire African daughters..."

In the darkness in a circle in the centre of the room, dressed in army fatigues decorated with ites, gold and green trimmings and carrying short staffs similarly tricolored, dreadlocks flailing, dozens of youth prance the floor in unrestrained warrior dervish, brandishing their batons as they leap into the air or sink to haunches according to the music's dictate.

"But now Rasta pon top, the wicked ah go drop"

And overseeing it all, the intent, solitary figure of Jah Shaka haloed in the room's single source of light.

"I WAS already playing sound from I was 12," Shaka now says. "A sound named Freddie Cloudburst from round here."

His gesture encompasses the surrounding Lewisham streets.

"Not directly a roots sound," he confides. "It was like a big people's sound at that time, even 78s were still being played. I used to buy records for that sound and do certain things as youths, and formed a following from that time. Because it wasn't

even sound system I really started off in, it was group. I had a group as a youth, this is where I really started in this, on stagshows."

We are sitting in his offices on the second floor of a building overlooking the New Cross Road. Here at ground level houses the premises of The Culture shop run by Shaka and selling a variety of African paraphernalia indeed necessary to outfit a typical Shaka warrior. Also sold from the shop is the complete catalogue of recordings issued on its proprietor's own familiar Jah Shaka — King Of The Zulu Tribe label. On the first floor is a small cafe run by a vegan cook who prepares a menu of West Indian food. Next door to where we now sit, a qualified hairdresser conditions natty locks and treats the scalps of their wearers.

Jah Shaka is relating the genesis of his sound. "It was certain visions of music that came to me from that time," he says, "which turned to sound business, because you couldn't produce the kind of records at that time what you really wanted and know to be good music. So that a way of keeping up with what was going on was collecting a lot of records. People used to come and ask I to lend them a few records to play for their party. After a time it developed that we actually got a 50 watt amplifier and started from that. Coxson and all that was playing at this time. Shelley and all those people, Neville Enchanter, Admiral Ken, Metro Downbeat. So as a youth I was playing that sound and developing certain things."

"It came to a time which you would have known as the black consciousness era, people like Angela Davis were going around giving speeches, Martin Luther King, George Jackson, all those people. Well, the sound, Shaka sound, developed then. Because of our history and knowing that a main part of communication and unity is to have something which will unify the people. So from that time the sound name was chosen for the purpose of being able to unify the people. That's the philosophy behind the sound, to be able to unify the people to do something for themselves."

DUBBED the spiritual warrior for the heavy roots sounds he favours — "played King David style" as the posters for his dances always proclaim — Jah Shaka invariably attracts a large following whenever he plays out, whether in his home territory of Lewisham or much further afield in Northampton, Birmingham and Leeds.

Since turning his hand to producing the sort of music he prefers to play on his own set, such as the 'Commandments Of Dub' LP series, Jah Shaka has worked with the likes of Aswad, Twinkle Brothers and the local Ariwa Posse musicians.

That his works are not more widely acclaimed, he pleads media bias, though also necessary funds for wider publicity is also limited. Even many of his own followers are largely unaware of the extent of his catalogue.

"There is people who come to the shop to buy records, and they see that I have certain LPs and things, and they say when did you make them. Yet I made them three years ago, and these people know me but they didn't know I made that amount of albums or singles. They did not know simply because it was not publicised. Yes, people have touched one and two records on the radio but I'm talking about pushing them, that people get to know and understand them. The radio is a media what gets to people. The first radio we have is a sound system as you know, which we used to build a lot of artists when they were even smaller, we helped to lift them as sound man. So sound people play a very important part in the music, but then the radio station now took over from where the

sound system was doing and have around.

"Some people now, like some you gonna build a sound, they straight away are going to play soul or some other they want to make some money. They in it as just having a sound where pe walk with amplifiers on their backs to dance and pushing in a pram and li amplifier down some roads and van down and people having to take up the mile away and try even to bring a co the dance. It has been a different scop blame that youth even to say he's gon sound like that, 'cause he's looking som It's not to say they don't know what's the music, but they are saying they are ple good. Some sound men if you speak with won't say that it's no good but will say th don't like it. We like it but the people don and we play to please the people."

According to Shaka, it is the bias of radio programmers, not excepting those specifically involved in broadcasting reggae, whom he largely contributed to the present conformity sterility of the music. Previously, sound systems functioned as a kind of underground network the community in their own right.

"But then the radio station took over from v sound system was doing and twisted it around phrase he repeats often.

"But as far as I know of sound systems from a longer time, each sound system has played a certain type of music. You had Duke Reid, you Metro, you had Neville Enchanter, you had all top sounds, Coxson, all played a certain type music and their sounds were known for that. The why sound system have following, because they are playing a certain type of music. So for insta Neville Enchanter was known as an instrumental like with organs, a lot of organ tunes. Instrumental Neville was the sound. Duke Reid, he used to pla certain type of tune with orchestral something in violins, something like that. That was his speciality to play a lot of vocal tunes. Like melodious record was what Coxson was known for at that time.

"So each sound had characteristics what went with that sound. So you could leave three or four dances in one evening and hear four different selection of tunes. So you didn't mind to pay to go in another place after being at the other place because it was a total different category of the same music."

"But in this time now you have seen what's happened. The radio station is playing certain records, the people in their home has got certain records, and the sounds are playing the same thing. So the whole business is not how I know sound business to be."

"But I will still have to stick to the traditional music, the deep roots music which still incorporates the traditional flavour of the African music with a lot of drums and the heavy beat. I will stick with that music because it's the roots of the music."

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I N T E R V I E W



SIMON BUCKLAND talks to SCATTAROCKS, the UK's unsung reggae heroes . . .

ROCK STEADY

SCATTAROCKS are a thoroughly accomplished reggae band from East London who have been keeping the music alive for over a decade now, spreading their wings the length and breadth of the globe, yet they aren't taken seriously by the very people who should be supporting them most — us!

The band did well on the burgeoning UK pub and club scene in the late Seventies, cut a side or two for the now defunct Rite Sounds, and then disappeared from public view.

Its 1986 and they're back with their first release in years, 'Love Has Done Me So Much Wrong', on their own Hartone imprint. A good song, well produced, but nobody seems to want to hear it! Treated like royalty in far-flung places such as Japan where they have established themselves through tireless touring, it's like starting all over again as an unknown quantity back here on home ground.

Hugh Tonge and Anthony Jones, two of the founders of the original line-up along with Scatta Harriott, are eager and willing to discuss the problems and joys encountered in the lifespan of the band, hopeful that it might lead to somebody sitting up and taking notice of their endeavours.

They've had an album in the can (the recording of which was funded entirely by themselves) for over a year, but are unwilling to take the risk of releasing it themselves in the current dodgy economic climate.

Hugh: "The last 10 years have been really incidental. It was a long time before we ever went on the road, practising constantly for four or five years. A little bit of work here and there, but we were really practising to get a sound together because we didn't believe that you could just throw it all together, that it would take a year or so and it would be there. We knew it would take longer than that."

A friend introduced the band to the owner of up-and-coming label Rite Sounds, associated with the likes of Joy Mack and Revelations.

Hugh: "He said, yeah, you guys sound good. We were youngsters, and all the promises and stardom meant a lot. We started touring Paris and Europe.

He had a lot of contacts out there, and it was like we lived there for a while.

"They were good times, touring with the Gladiators and other big stars. Then the European thing slowed down, and we were trying to get gigs here. Coming into the early Eighties now, we were booked in to support this well known rock band — can't remember their name! — at a pub, but when we got there they didn't want to play because not enough people had turned up to see them. Anyway, we went on after they decided not to play, and one of the guys in the band said we were shit hot! We believed,

we knew, that we were hot but did anybody else? We just couldn't get the break on any sort of scale to do anything. We gave the band our number in case anything should come up, and they *did* give us a call to say there was an audition for some people over from Japan who wanted a reggae group to tour there."

Anthony: "We had nothing to lose so we went down there, and was like, 30 other bands auditioning. All the top reggae bands on the circuit."

The Japanese were immediately impressed by the originality of Scattarocks, and in no time at all were whisked off to Japan, where they stayed for six months. The plan was to spend two months touring, but such was their reception that they ended up working (and enjoying!) right up until their visas expired! By the end of those six months the band had built up a tremendously loyal following, and every gig

was like a roadblock to see the conquering heroes.

You'd have thought that a band so popular live would lay or release some music in the country where they are most popular, but Scattarocks at that time were contractually tied up with their Rite Sounds management and didn't want to get involved with 'complications'.

Aside from the original three founding fathers, members of the band have been through many fluctuations and departures over the years. Mikey Martin, one of the top keyboard sessioners in UK reggae, is an original Scattarock, but many keyboard tinklers and guitarists have passed through their ranks since he left.

Hugh: "He stuck with us for a couple of years, but then he went off to play keyboards for Burning Spear's touring band. After that he wised up, and saw that a lot of things weren't happening within the band — management-wise — to make us go forward, progress. It was a difficult time."

Anthony: "After we returned from Japan, we came home and started practising again. We did some recordings for the same Rite Sound, but they were never released. This

was '84. He had the music there, but wouldn't put it out. Conflicts, and then we went our own way. It took a long time to come about because we were like a big family."

Hugh: "What held us back for all these years was loyalty. This guy wanted to be our manager, and it was more like a father and son business. He was the older guy, 50 odd, and we were youngsters."

Anthony: "He used to try and try, but if you can't get anywhere, you have to move on. I can't be content waiting behind you and then one day you look at me and say you ain't doing it no more, and all my years are wasted — which is exactly what happened. It never got us anywhere."

Court cases almost landed on the heads of Scattarocks, but luckily their manager saw the folly of pursuing them for any monies — they simply weren't making any!

The band don't have any animosity towards the man, and look back on these events as experience, 'the way of life'.

Another phone call led the lads back to the Land Of The Rising Sun, where they were already making contacts of their own. Then they tore down Hong Kong, returning to the UK to record an album in the hope of landing a contract.

Anthony: "After we did

the album they rang us up from Hong Kong, saying they'd got to have us back, so off we went. Back on the plane! Two months we were there, and then this guy said, you guys are so good, you gotta for further afield, and we really started travelling. We landed in the Phillipines a week after the coup and they were ready to party!"

After a few months in the Phillipines they moved on to Singapore, playing all the poshest gaffs, and then came back to their current limbo in England.

Anthony: "We financed the album ourselves, so we put down the real McCoy and spent the money. We put down what we felt we wanted to sound like, and the next stage was to give it out to the bigger companies hoping for a major deal. We put out the single, but it's not really getting much airplay so nobody's really hearing too much about it."

Hugh: "All our years of experience doesn't count for anything, not one little bit. We go away to all parts of the world to try to educate people about reggae, and certain people in the reggae business still think that what we're doing is no big thing. That is the attitude we come up against all the time."

True, it seems that if you ain't the latest, greatest fad you're saying nothing — but that isn't the case with Scattarocks. They've plenty to say, plenty to sing, and if we don't at least try to appreciate what they're doing, we could lose them permanently to 'foreign'. What a waste.



pic: David Corio

GREETINGS ALL,

Firstly, profuse apologies to **COUNT SHELLEY** for any offence caused by the use of the phrase "built like the proverbial..." to describe him in Buckland's recent feature. The term is a popular colloquialism in everyday use to define someone large, of imposing build, and was not in any way meant as defamatory or insulting. Sorry...

FOR THE FIRST TIME UNDER ONE ROOF two of Capital Radio's DJs, **DAVID RODIGAN** (reggae) and **CHRIS FORBES** (soul), in a combination, supported by Coventry's **MACKABEE SOUND** plus **RUDE BOYS**, will be playing **THE JAMAICAN CLUB**, Eastern Avenue, Gloucester this Friday, March 13. From 9 till very late, tax is £5.00 all night...

ACTON TOWN HALL, 'the place to be' this Friday, features PAs on stage by **WINSOME**, **MICHAEL GORDON** and **CHRIS ANTHONY**, with music provided by **RAPATTACK SOUL SOUND**, **PLAYBOY SOUNDS INC.** and **LWR'S JASPER**. From 8pm till 1am, tickets are £3.50 or £5.00 on the night...

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DADDY ERNIE pic: Anna Arnone

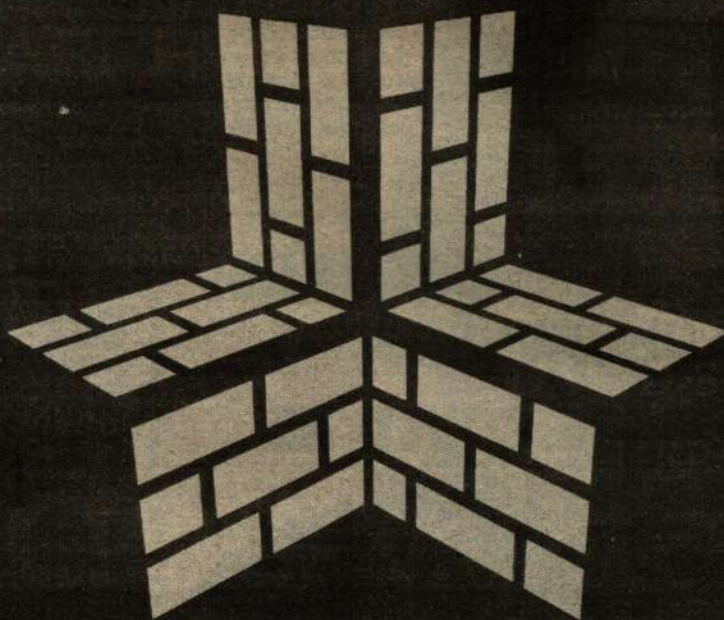


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IF YOU'D like to cross the tracks, **ACROSS THE TRACKS** at **DINGWALLS, CAMDEN LOCK** may just be the place for you. I'm afraid their press release used the following words in no particular order: negativism, sub-culture, diverse, conservative and radical (children, children, it's only bleedin' music, you know) but nonetheless it sounds like a trendy little happening to visit on a Thursday from April 2.

Simon Goffe (who else?) leads the DJ pack, with guests such as **Nicky Holloway**, **Norman Jay** and **Gilles Peterson** playing on different weeks.

Are you ready for this? The Greek Experience is just that — a funky holiday in Corfu for two weeks (September 21 to October 5) for £245. If you keep your eyes peeled, you'll spot **Martin 'Crispy' Collins**, **Bob 'Lemon Juice' Jones**, **Joe 'Fried' Fields**, **Chris 'Chilli' Brown**, **Danny 'Delectable' Smith**, **Dave 'Onion' Malone** and **Max 'Masher' Rees** on the plane with you. There'll be free admission to night clubs plus airport tax, insurance, half board and transport to and from the restaurant is included in the price.

A £50.00 deposit is needed before March 31. Send a cheque to **Connoisseurs**, 46 Butt Lane, Milton, Cambridge. Further info from (0223) 860928 or (0763) 61769.

The self-same **Connoisseurs** organises Thursday bashes at the **GLOBE, NEWMARKET**

ROAD, CAMBRIDGE. The first and third Thursdays features **Stu Banks** with new releases, hot funk, house, soul and hip hop. 8pm till 11.30pm; admission £1.00. On the second and fourth Thursday there's Fusion with **Bob Jones**, playing jazz and indie soul. 8pm till 11.30pm; admission £1.50.

And finally from **Connoisseurs**. The official **Caister Warm-Up** happens at the **CAMBRIDGE CORN EXCHANGE** on March 28, with **Martin Collins**, **Graham Gold**, **Bob Jones**, **Chris Brown**, **Max Reece**, **Paul Semple** and **Stu Banks**. £5.00 in advance, six quid on the door.

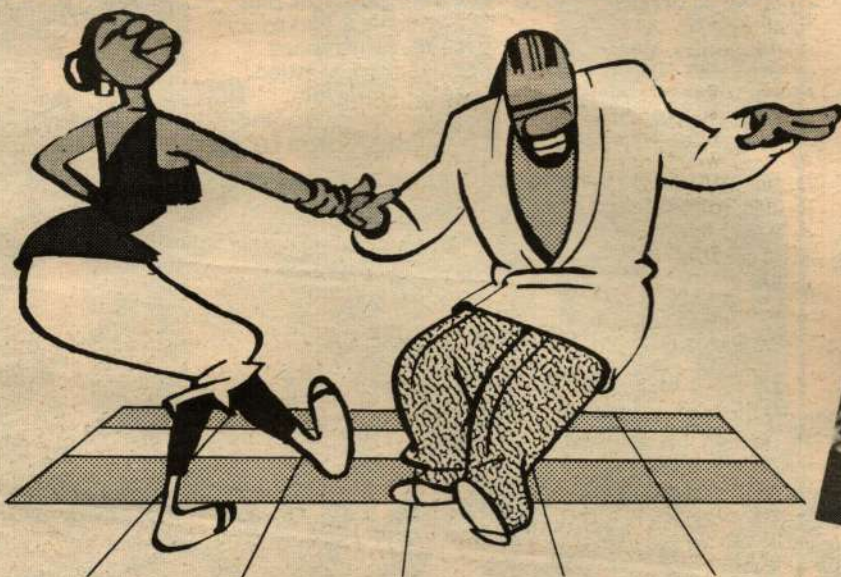
Starting on March 20, **THE CLUB** (above **Rumours** wine bar), **TALBOT SQUARE, BLACKPOOL CENTRE**, with **Pete Haigh**. Plenty of soul and funk. 10pm to 2am and £1.50 till 11pm, £2.00 after. Casual, smart dress a must.

Expect to hear sounds like **Lillo Thomas**: 'Sexy Girl', **Bobby McClure**: 'It Feels So Good' and **Terence Trent D'Arby**: 'If You Let Me Stay'.



PETE HAIGH

NIGHTCLUBBING



Night time entertainment live and direct . . .

Radio Lancashire's 'Funkology' — a part of 'On The Wire' — is back next on April 12 from 4 to 5pm. **Pete Haigh** and **Andy Holmes** take you through funk, hip hop, go go and house. Radio Lancashire is on 855 KHz/351 mMW and VHF FM 96.4 in North Lanes and 1557 KHz/193 mMW and VHF FM 103.3 in the Fylde.

Radio London's Nite FM spot will be asking you to vote on your favourite club on March 12, following **ECHOES' Simon Goffe's** club reviews on **Dave Pearce's** 'Funk Fantasy' shows. A Nitespot Of The Year Award will be presented to the club with the most votes received between 10pm and 1am on March 12. If you'd like to nominate your favourite place for shaking down

those tail feathers, call (01) 486 7744 — **Simon Goffe** will present the award live on air the following week.

On March 13, you can get on up (or indeed down) to two of Capital's top DJs — **David Rodigan** and **Chris Forbes** inna combination style. Well, you can if you live anywhere near the **JAMAICA CLUB, EASTERN AVENUE, GLOUCESTER** and are willing to find a fiver. Support from **Maccabees Studio** plus **Rude Boys**. They're the ones who stick their tongues out at you as you walk through the door.

Chris Nat plays daddy at an Under 18s Soul Party at the **PETER PIPER NITESPOT, 10a MELON ROAD, PECKHAM SE15** on March 15. Admission is £1.50 in advance.

Chris is also hosting an Under 16s night at the **ONEWAY CLUB, 10 BROWN HILL ROAD, CATFORD SE6** on a Thursday night with **Lyndon T** and **JJ**.

And finally from Chris, an Under 18s session is starting soon at **CLUB MANKIND, 1a AMHURST ROAD, HACKNEY E8** from 1pm to 8pm. Chris will be organising the London DJ mixing

competition and looking for London's best rapper. If you'd like to enter either competitions, call (01) 587 3973, pager number 6481, and leave your name and phone number.

Well, alright Chris, we'll slip a little one in here for you. The Sunday Under 18s Jam at **STEPPERS, 414-416 COLDHARBOUR LANE, LONDON SW9** continues apace. Admission £1.50.

We move swiftly on to **Baz Fe Jazz**, who, upon his return from the land of plenty (that's Japan to you) has called **ECHOES** with details of his busy schedule. This boy is amazing! He lines up a ton of work from the other side of the world!

On March 16, Baz is at the **WAG CLUB, WARDOUR STREET W1**. Live on stage will be **Ajao Jazz**. On the 16th, you can find him at the same venue, with a performance from **El Sonido De Londres**. The following week (23) it's the turn of the **Jazz Renegades**. On March 26, a series of events featuring **Baz** and **Rhythm Doc** will incorporate Chicago house and New York salsa plus live bands. The first band is **After Tonite**. Admission is £3.00 and the night starts at

10.30pm.

On April 4, Baz will be in the company of **Sylvester** and **Janine** for the first **BASMA** latin/jazz all-nighter of '87. It's being staged at **KING'S CROSS SCALA CINEMA** again, and will feature live acts (**Mark Murphy**, **Ajao Jazz**) and films ('Come Back Charleston Blues' and 'Walk On The Wild Side'); and it's all happening from 11.30pm till daylight. Admission is £5.00 in advance, available from the box office or Ray's Jazz Shop at 182 Shaftesbury Avenue. £6.00 on the door.

Graeme Park clearly thinks he is due a place up there with God and Karl Marx. He describes his leaving the **GARAGE, NOTTINGHAM** as "the talk of the town." Never mind about the Russians trying to delay the end of the world, Terry Waite's continued absence or Ronnie Reagan's brain going walkies — you lot just get stuck into a bit of gossip about Graeme. Never mind, he's now at **THE BARRACUDA, HURTS YARD, NOTTINGHAM** on Tuesday and Saturday nights. Expect the likes of **Lola**, **Full Circle** and **Grandmaster Flash**.

Come down to the **ALEXANDRA**, opposite **Clapham Common** tube on March 14 and blow your brains on a mixture

of northern and funk. Far out!! Non-members £2.50 and members £2.00 — 9pm to 1am. Drinks are pub prices. Arrive early or you won't get in.

DJ and part-time removal man **Ian Moody**, back in South London after a spell in the dubious company of **Paul Clark**, **Carl Cox** and cheeky young herbert **Andy Henderson** in sunny Brighton, has started a new Friday and Sunday night north of the river.

Moody, recently spotted by Nightclubbing informers in the even more doubtful company of **Mad Dog McCann** and a soiled mattress at an East End refuse tip, can be found lurking behind the decks in the cellar bar beneath **Titons Cafe des Amis, 348 Caledonian Road, London N4** (junction with Bridgeman Road).

Times for both nights are 10pm to 2am and you can expect a selection of soul, jazz, latin and boogaloo.

The Main Event presents the Clash Of The DJs on March 17 at **BUSBY'S, CHARING CROSS ROAD, W1**. In the blue corner: Des Parkes, RS Digital, DJ Rem and B Sharpe; and in the red corner: Norman Jay and Jules. Tickets are £4.00. UB40, students, Equity, £3.00. Doors open 9pm.



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The new single by **SLY & ROBBIE** is the 10,000th version of 'Boops (Here To Go)' (4th & Broadway), and this time it's a monster funk rhythm. Released on March 23, look out also for the 18-minute version on the forthcoming Rhythm Killers album as well as the scratch version exclusive to certain radio DJs (so far away). Officially a version of the Ohio Players' 'Fire', I can't get the bassline's similarity to Rochelle's 'My Magic Man' out of my head.

Mixing old and new is hip at the moment, beautifully done by the likes of Coldcut, plus a new single from the states by **NUMARX**. 'Rhymes So Def' (Studio) places old James Brown with fresh new beats, particularly successful on the fab extended dub b-side. It's my beat.

'Let Yourself Go' is the new single from **SYBIL** (Next Plateau). Like her previous outing, 'Falling In Love', it may not realise its true potential. It sounds very immediate, but soon becomes a relatively ordinary dance record. Pleasant enough to dance to, but

I suspect that this will sound a little bland on the radio.

Co-written and co-produced by Modernique's Larry Woo, 'Mr Right' (Vinylmania) is the new single from **ELANORE MILLS**. Not entirely dissimilar to the Sybil single, it comes across slightly harder, and brightened up with sax snatches. Getting better.

Supertrons tends to be one of the more interesting New York-based independent dance labels, who show up this week with a group called **TOUCH**. 'Without You' is the name of the song, and it's one of those almost excellent singles. The beat is pure dance, hovering somewhere around the house/garage Paul Simpson-type groove. But the song itself is weak, as are the vocals. Naff is the word — but worth checking for that wicked driving drumbeat, which will rock the socks off you, coming out of a monster system. All roads lead to the instrumental version. Getting even better.

CAROL DOUGLAS is next up for your attention. Now young Carol can at least sing, even if the song she is handed, 'When Love Goes Wrong' (New Image) is again naff. Without a strong beat to carry it, Carol is left desperately wailing away to anyone who will listen. Getting worse. What sort of name is **CHERYL THE PEARL**? What sort of record is 'Don't You Sit Back Down' (Spring)? Answers on

a postcard please. Seriously though, Cheryl attempts to rap over a hip-hop disco beat (you know, it used to be called electro). Getting even worse.

Never mind, Select Records will save us. Home of UTFO and the Real Roxanne, Select are now also the home of **TRUE MATHEMATICS**, whose 'After Dark' seems to have nothing to do with algebra or geometry at all. Instead it's a mid-tempo atmospheric rapper that I rather enjoyed listening to. Double a-sided with the harder anthem to all 'The Greeks In The House', which merely goes to show what a wide racial mix hip-hop attracts.

The demise of Streetsounds leaves the field pretty clear for Champion's 'Ultimate Trax' series and the Serious 'Upfront' compilations. Making the most of the opportunities, the new 'Upfront 5' is out next week, including such delights as **NITRO DELUXE, WALLY 'JUMP' JUNIOR, MILLIE SCOTT**, etc., plus intelligent choices like the **GAP BAND'S** album track 'Keep Holding On' and 'House On Fire' from the **TURNTABLE TERROR TRAX** record. 'Hip-Hop 2' follows hot on its heels, which features newbies from **SCOTT LA ROCK, DJ POLO & KOOL G., SCHOOLLY D., JUNIOR GEE** and the **2 LIVE CREW**, plus a previously unavailable track from **HARDROCK SOUL MOVEMENT** called 'Elouis Is Just A Skeezer'. Keep those cuts cold!

A couple of interesting items for your diary. Sundays at the Tudor Rose in Southall see **Lyndon T. and Roy C.** supplying strictly quality soul and funk; and on Mondays, Lyndon steps on down the road to join **Cleveland Anderson** at Barbarella's. West Londoners have all the fun. On a final note, Fools Paradise is as hot and sweaty as ever — see you down there.

Records supplied by City Sounds, Holborn.

LPs
HERB ALPERT: 'Keep Your Eye On Me' (A&M)

In the year that his label celebrates its 25th anniversary old Herb makes a very astute move, by recording four of the 10 cuts on his new album with the 'hot' Jam/Lewis team. This link was probably formed during the recording of the recent Janet Jackson album, a record which no doubt helped this label towards a rather profitable 1986.

Of the Jam/Lewis quarter, only the current 45 is actually instrumental (bar the chanted title) and you'll have by now heard enough of that to have made your own mind up. 'Pillow' has something of a song, mumbled by Herb and Leni Hall (Mrs ADA Alpert) and strikes me as suitable fodder for insomniacs, while both 'Diamonds' and 'Making Love In The Rain' do at least feature the shared vocals of Janet Jackson and J/L sidekick Lisa Keith. I actually found neither of these to be all that remarkable, though I can imagine the latter, the more sedate of the pair, causing some ripples — on the adult contemporary front.

The rest varies from out-and-out MOR, like the shuffling 'Hot Shot' and revival of Acker Bilk's 'Stranger On The Shore' through soundalike incidental TV music (Cat Man Do) to slight more interesting workouts with some of the cream of West Coast sessioners, like Neil Stubbenhaus, Paul Jackson, Jeff Porcaro and the ubiquitous Paulinho Da Costa (Rocket To the Moon).

Likely to chalk up a few units, and I'm sure Herb'll be mighty pleased about that.

PATRICE RUSHEN: 'Watch Out' (Arista)

Patrice is back after some time away and on a new label, too. Sounding sweeter and lighter than ever, she's retained her association with Charles Mims Jr, productionwise. As far as the material goes, seven of the cuts here are collaborations between Patrice's various

partners including 'master' bass player Freddie Washington, and background vocalists Lyn Davis and Roy Galloway. In fact the Davis and Galloway efforts, which close the album, are among the best, with the Forget Me Nots-ish 'Come Back To Me' preceding the slightly pacier 'Tender Lovin' (no, not the Funk Deluxe oldie) a track that actually features a piano solo — a rare thing these days!

Still on side two and the lively 'Anything Can Happen' is a winner too.

Over on side one the current 12-inch and title track opens things up and although it's very pleasant it doesn't sound like the obvious hit it should be. Even less credit for the cut which follows this, a hundred-mile job entitled 'Breakin' All the Rules'. The best track on this side in fact is one of the three Jerry Knight/Aaron Zigman productions — 'A Long Time Coming' at least boasts a catchy rhythm. Elsewhere 'All My Love' is somewhat unconvincing and 'Somewhere' gets dedicated MOR.

Not a bad set, but hardly the blockbuster that some were predicting, and an awful long way from her jazz roots.



AL GREEN: 'Soul Survivor' (A&M)

If anybody thought that using the team of Ebankelly/Jimmy Randolph for a couple of tracks would change anything on Al's new album they'll be disappointed. The already released 45 and title track are probably the funkier tracks here, though they don't sound too out of context with the kind of modern gospel-based album we've come to expect from Mr Green. The majority of this was



cut in Memphis with pals like Paul Zaleski (bass/percussion) Michael Toles (guitar/organ) and Willie Hall (drums) and consists of a couple of new Green compositions, gospel favourites ('Yield Not To Temptation' and '23rd Psalm') and easily adapted Seventies pop standards ('You've Got A Friend' and 'He Ain't Heavy'). Billy Preston duets on 'Friend', but as for the rest — will there really be no surprises.

SMOKEY ROBINSON: 'Keep Me' (Motown)

We all know how good Smokey's lyrics and performances can be, so it gives me great pleasure to

really want a taste get into the bittersweet 'Why Do Memories Hurt So Bad' or playful 'It's Time To Stop Shopping Around' which is exactly the kind of lyrical reprise of past glories that you'd expect with a title like that, and the chorus: 'It's time to stop shoppin' around/It's time to stop Dukin' of Earl/It's time to stop Jimmy Mackin' and get myself back in your arms again...'

Producer by Peter Bunetta and Rick Chudacoff with Berry Gordy seemingly taking an active role as executive producer there are lots of good things going on here. Once again the cream of West Coast musicians are doing the business, and I'm finding myself enjoying this more and more all the time. Special mentions of guest saxophonist Kenny G who adds some lovely solos here and there and backroom staffer Reginald 'Sonny' Burke who really shines on 'What's Too Much'.

Seven-inch independents

RHONDA CLARK: 'Sugar' (Inst. (Spectrum X))

Do you remember the first time that you heard Jennifer Holiday belting out 'And I'm Telling You...'? Well here's another lady from the same 'blood and guts' school of singing. A simple song and basic arrangement provide the perfect platform for Rhonda's Powerful proclamation of love. Wonderful!

J. T. WATKINS: 'Baby Let's Get Married'/'Ladies Man' (Big Thigh)

From James Bennetts' Mississippi-based group of labels comes this suitably downhome double-sider. 'Ladies Man' is just a modern variation on Muddy Waters' 'I'm A Man', while the plaintive ballad topside exhibits great southern charm, starting a bit like Roshell Anderson's old 'Know What You're Doing When You Leave'.

Terry Davis

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albums

E for effort Hardly the point

SHEILA E: 'Sheila E' (Paisley Park)

'One Day (I'm Gonna Make You Mine)'; 'Wednesday Like A River'; 'Hold Me'; 'Faded Photographs'; 'Koo Koo'; 'Pride And The Passion'; 'Boy's Club'; 'Soul Salsa'; 'Hon E Man'; 'Love On A Blue Train'

A lot of people — myself included — seem to lean heavily in favour of Ms Escovedo, but her track record of late does make you wonder.

Take, for openers, her recent support on the Lionel Richie tour. Makes commercial sense, of course. But, speaking from the purely artistic point of view, isn't dallying with old Lionel just a bit Wimp City for someone so trendy? I mean, doesn't having Prince as a close friend and label mate constitute enough of a leg-up?

Secondly, Ms E's recorded performances often leave much to be desired. It is my view that she spends far too much of her albums writing amusing, clever-clever lyrics without ever bothering to set them to a melody worth the name. Five of the funk tunes here fall into this category and slip by largely unnoticed. (The one that doesn't, a powerful, James Brown-ish jam, 'Hon E Man' sticks out like an early morning erection.)

This leaves perhaps only two other tracks of real note. The first is the current single, 'Hold Me', which sounds a little like second division Teena Marie. The other is an interesting latin instrumental which features father, Pete Escovedo and several more family members.

It's not enough really, is it?

Chris Wells

Spuds-u-like

FLOYD LLOYD AND THE POTATO FIVE, LAUREL AITKEN: 'Floyd Lloyd & The Potato Five Meet Laurel Aitken' (Gaz's)

'Tear Up'; 'Jesse Jackson'; 'Spin On Your Head'; 'Big City'; 'Western Special'; 'Sally Brown'; 'Mad About You'; 'Sahara'; 'Long Time (I've Been Watching You)' (extended version).

This record makes me a very happy little boy indeed. One side of the Spuddies, and one side with Laurel Aitken as head Spud.

Basically what you get here is most of the Potato Five output, none of which has received the attention it deserved. The Laurel Aitken side is a revival revelation. 'Cuban' is making the same sort of music with which he first got attention over here. I recently played 'Sally Brown' alongside the groaningly ancient 'Hey Bartender' and 'Aitken's Boogie' and he's still the same. Every so often there is a place for him in the music biz and as he did during the 2-Tone era and as he does here, just steps up and takes it. This sort of music never loses its immediacy, so why should Laurel not appear every time it returns to popularity. I can't imagine him ever being past it...

The Spuds are ridiculously authentic, enthusiastic, and woeful-sounding when necessary. The three 'originals' (they all echo past musical gems) without vocals on, are horny and gutsy. When Mr Floyd Lloyd Seivright steps up behind the mike he is that imprecise artist — the ska singer-embodied. My only grouse would be the clarity of the recording. Perhaps they should go to some shanty studio in Zaire or record live next time to sound rough; live, they're even more raucous.

The questions are: can fun last in this big bad biz? Will the Potato Five get disillusioned and give up? Can music like this be given a junkyard enough mix in this digital age? These are questions that can only be answered by buying this LP. (Actually, it won't answer anything, but buy it anyway.)

Ian McCann

STARPOINT: 'Sensational' (Elektra)

'He Wants My Body'; 'DYBO'; 'Prove It Tonight'; 'Sensational'; 'Another Night'; 'The More We Love'; 'Touch Of Your Love'; 'Second Chance'

Now that the government is spending all its time scaring the shit out of everybody about this disease, whaddjermecallit, ADS or something, I suspect that the days of albums like this are numbered. 'He Wants My Body' for instance, will become 'He Doesn't Want My Body (Unless I'm Wearing A Wetsuit)'; 'Prove It Tonight' will be 'Let's Watch Telly Tonight, There's A Good Programme About AIDS On' and 'Touch Of Your Love' will be 'Get Yer Hands Off Me' or possibly 'Touch Of Your Condom'.

However, one thing the government won't be able to influence is the sheer mind-boggling boredom of listening to an album like this.

Producers Preston Glass and Lionel Job have wrung every last drop of emotional fluid out of the group and songs, and then promptly poured it down the drain.

What we're left with is an album of formula music, formula lyrics, formula songs and a formula sleeve to put it in, with a formula title just to make sure. Christ, this is well down and all that, but it's so tired. There are absolutely no highpoints, nothing to make you sit up, nothing to make you wake up. The title track might sound fine when you're hurtling up the M1 and you want something to match the monotony of motorway driving, but under any other circumstances, this album is a no-no. A no-no-no-no-no-no, in fact.

Ian McCann (who hasn't been tested for it yet.)

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PRETTY THINGS

CHUCK STANLEY: 'The Finer Things In Life' (Def Jam)

'The Finer Things In Life'; 'Jammin' To The Bells'; 'My All And All'; 'Real Soon'; 'When It All Falls Down'; 'Day By Day'; 'Love Toy'; 'Never Gonna Let You Go'; 'Burning Up'; 'Make You Mine Tonight'

Hard on the heels of Oran Jones and Tashan comes Def Jam's latest soul protege with an album of almost equal promise.

I say 'almost' because, though Chuck Stanley is the possessor of a fine, strong tenor (which flicks up into falsetto at will), he neither writes nor produces his own material, a factor that may, in the long run, limit his horizons.

In the meantime 'The Finer Things In Life' continues the R&B tradition admirably in this oddest of settings.

There are faults of course. Now and again producers Vinnie Bell and Russell Simmons do tend to take the easy option. Because they know how to programme hip hop their backdrops for some of the most un-hip hop of songs do tend to find themselves working against each other.

Several of the lyrics are equally grating, taken, as they appear, from the usual Book Of Black Music Cliches. (Viz: 'I been watching you for a long time . . . ' and 'Your sexy smile just drives me wild . . . Let me be your midnight fantasy'.)

But where this album does work, it really works. Take the opening cut on side two, 'Day By Day', which belies its slow tempo with a most impressive vocal urgency. Alternatively, 'My All And All' and the set's closer, a duet with Alyson Williams, are as smooth as the old Moments.

Chris Wells

PEOPLE POWER

Lamb of God

ETHIOPIAN AND GLADIATORS: 'Dread Prophecy' (Nighthawk Import)

'Dread Prophecy'; 'Dread Dub'; 'The Whip'; 'Dub Lashing'; 'No Bad Woman'; 'No Way Dub'; 'I'm Ready'; 'Prepared Dub'

Some things change beyond all recognition; some things go beyond repair; some destroy all that goes before them, laying waste to the past like a people escaping an invading army. Some progress through necessity: not having the equipment to exist under a changing set of circumstances, the times force an adaption; some have that progression inbuilt and it happens naturally. Some cannot adapt and must die. Some just mellow; already prepared in full for existence, they need not adapt, but need just keep doing what can be done in much the same fashion and it will be enough.

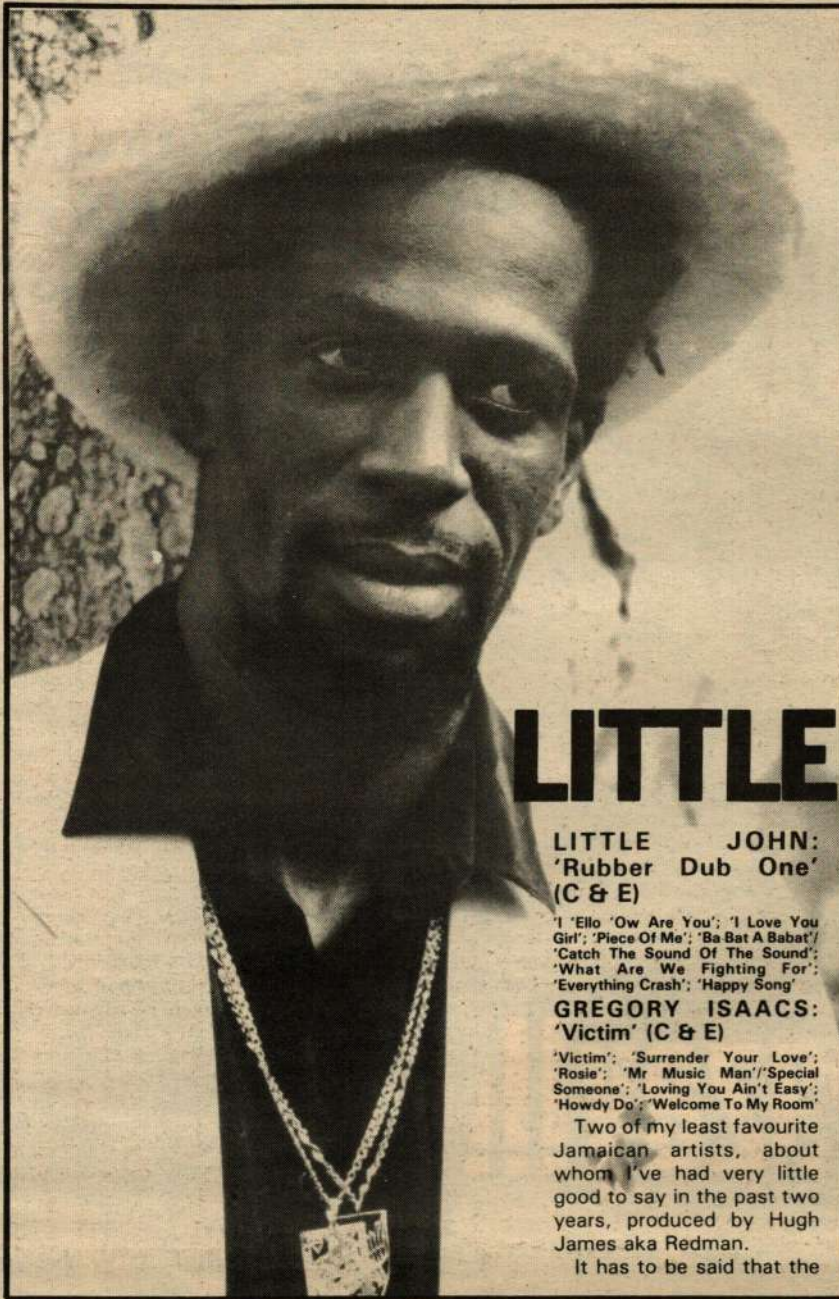
Leonard Dillon is on who has just mellowed. Gone are the rigid strictures of the JJ Johnson rhythms, the frantic Jack Sparrow ska riffs, the perfect WIRL rocksteady. But Dillon is still the same, dealing with culture from time, re-appearing after an absence every so often, different but still essentially the same.

Since the mid-Seventies, Dillon's voice has changed little; the death of fellow Ethiopian Stephen Taylor must have left a gap in his life; there were tunes as 'Leonard Dillon' but a settlement as The Ethiopian, last in a great tradition was something of an acceptance of his lot for him, I must presume. Since the mid-Seventies, there has been a slight hollowing in his tone; check 'Let The Light Shine' on Black World, check the mighty 'Everything Crash' LP on Studio One, the recent revival of 'Pirate' on Trojan. All display an unhurried 'We'll get there soon enough' tone only previously hinted at. This is a mature artist.

Much the same could be said of the Gladiators. They are themselves and themselves alone, distinct, always unfussy — and previously connected with Dillon in the Sixties. The union of the two here is natural, almost inevitable.

Here you get a revival of 'The Prophet', a recut of 'The Whip' — something I had thought a trifle unnecessary until I heard it; 'No Bad Woman' — a song along the lines of 'Good Ambition' lyrically, and a brilliant, tender cry of culture in 'I'm Ready'. Dillon is all you might hope for; never aggressive, not rude, the songs are simple yet not ever stupid. Here is a mature singer, acting like a grown man, strong, not soft yet with a yielding subtlety. There is nothing of the oldest ragamuffin in town in him; he's not coming like Rambo, instead more like a lamb of God.

Ian McCann



THE MESSAGE PEOPLE: 'African People' (Message Records)

'Chord Progression'; 'When Will They Learn'; 'African People'; 'So The Wind Blows'; 'In This Creation'; 'She Tells Me Of Her Love'; 'Run Come'; 'Zion'

It's always a pleasure to listen to new music, in the hope that it's got something positive and different to say, and this new band from Hackney definitely have these credentials.

Lead vocalist Bert Martin obviously takes the honourable Nesta Marley as his role model/starting point and builds upon it with a caustic keenness, and the production is surprisingly ambitious — even more surprisingly, successful — for a debut album from a band that nobody knows or has heard of to any great extent.

As might be guessed from the band's name, the album's title, and the track listing, the Message People are dealing strictly with 'message' music and don't clutter their long-player with a single throwaway line.

The band play all their original material with the naturalness and confidence of old timers, assured in the rightness of their cause because it's coming from good, and good can't be wrong can it?

A deep, solid, rootsy feel, that uses simple, powerful arranging and mixing to show the band's best aspects, of which there are many. To find fault with a carefully considered and executed debut like this would be nitpicking.

The Message People are serious, so give them a break and listen hard.

Simon Buckland

LITTLE & LARGE

LITTLE JOHN:
'Rubber Dub One' (C & E)

'I'lllo 'Ow Are You'; 'I Love You Girl'; 'Piece Of Me'; 'Ba Bat A Babat'; 'Catch The Sound Of The Sound'; 'What Are We Fighting For'; 'Everything Crash'; 'Happy Song'

GREGORY ISAACS:
'Victim' (C & E)

'Victim'; 'Surrender Your Love'; 'Rosie'; 'Mr Music Man'; 'Special Someone'; 'Loving You Ain't Easy'; 'Howdy Do'; 'Welcome To My Room'

Two of my least favourite Jamaican artists, about whom I've had very little good to say in the past two years, produced by Hugh James aka Redman.

It has to be said that the

rhythms, provided by Roots Radics and horns men Tony Green, Everal and Everton Gayle and Bobby Ellis, are sharp as a razor, but I still find it difficult to work up any real enthusiasm for either the nasal braggardocio of John McMorris or the nasal breathlessness of the new age Gregory.

Gregory has 'got his act together' better than recently evidenced on vinyl, though, and I'm sure long-standing fans will be pleased at any improvement. 'Victim' the

track is an ambiguous statement, which could be a sorrowful admission of Gregory's involvement with white powder or just another lonely man bereft of love type song. Whatever, the toothless Gregory sings with conviction — it even moved me!

Two albums that will move in serious quantities — especially Isaacs — because the singers are so popular, not for the records' individual merits.

Simon Buckland

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Leicester Anniversary gets green light

TONY CLAYTON'S Central England Soul Club have at least partly solved their recent dilemma, i.e. where to hold their fifth anniversary event, with news that they have secured the club's original home venue, Leicester's Notts Oddfellows Club for one last niter there this weekend, Friday March 20. Due to refurbishments however, the all-nighters will still have to find a new permanent home after this weekend's anniversary wing-ding. But negotiations are in the offing over two suitable Midlands venues.

Meanwhile, all the top DJs that have given Leicester it's tremendous popularity over the past years have been reassembled for the Anniversary event. These include Brian Rae, Dave Evison, Ady Croasdell, Keb Darge, Adam, Tony himself and Robin Salter and Ali. There will be anniversary goodies to give away such as woven badge, button badge and car stickers to the first 800 through the door. Admission is £5.00 members, and £6.00 guests. Tickets are still available (but be quick) from T. Clayton, The Rectory, Hartson, Grantham NG32 1PP.

Brady Beat

THE BARRY! label has been of considerable interest to avid Sixties collectors over the years with a string of dancers, the most notable being two big Wigan favourites, Yvonne & Violets' 'Cross My Heart' and Lorraine & The Delights' 'Baby I Need You'.

Firmly in the uptempo, four-beats-to-the-bar

stomper mould comes KING ERNEST with 'I Feel Alright'.

This James Peterson composition is basically a lightweight tale of the joys of being in love which Ernest performs with great gusto in a gravelly, hard-hitting tone.

As was the case with many of the Barry! releases from the mid-Sixties, this number has a basic production that lays heavy emphasis on the brass section with blaring horns standing out in particular.



LITTLE ANTHONY & THE IMPERIALS

Definitely not a number to be thought about too deeply but one which would set the toes tapping and feet moving at any all-night. The record has the added bonus of a fine mid-tempo flip which has a really catchy flinger-clicking beat on another Peterson composition, 'Hold It Baby'. King Ernest is in a cool, laid-back mood as he warns his girl about presuming too much about the direction in which their relationship is going.

Staying very much in the uptempo dance groove, from Chicago on Capri Records out of South Prairie Avenue we have a 1968 mover from REGGIE SOUL & THE SOUL SWINGERS entitled 'Mighty Good Loving'. The composition credits go to Charles Scott and

Reggie himself on a number that expounds the virtues of being in love and this feeling is expressed in no uncertain manner by the enthusiastic backing vocals of The Soul Swingers they belt out the hookline. Reggie soul's lead has an earthy quality and there is also a clarity and depth of feeling to the number. The production and arrangement from John Jackson and Bill McFosland is at times a little wanting and the horns section tend in parts to overwhelm Soul on this typically vibrant Windy City 45.

For this week's touch of southern Sixties soul we take a look at THE IDENTITIES' 'When You Find Love Slipping Away' on Together Records. This release was produced by the Godfather of Funk, Mr James Brown (Together Records being a subsidiary of King) but it is far removed from the funky beat he was to become associated with. It is a silky smooth performance from a talented group of female vocalists which features an excellent lead reminding me very much of Barbara Jean English. This pleasant mid-tempo lament of loves passing benefits from a nice string arrangement from co-producer Willie Whisenhunt and

although it probably lacks the pace and power to become a dance floor filler it is well worth listening to.

Over to the land of the oil barons with LITTLE ANTHONY'S 'Nobody But Me' which was cut in Dallas, Texas for Show Art Records. As with the King Ernest, Reggie Soul and Jimmy Holiday 45s, this number, which Anthony Bellante wrote himself, is very much in that rough, earthy style with Little Anthony proclaiming that if he comes back to his girl, he's got to be the only one in her lift.

The prominent feature in the orchestration is a brash Texan rhythm guitar which forcibly guides the way and for comparison, it reminds me of Lou Pride's 'I'm Coming Home In The Morning' though the vocals are very different. Producers Nick Largent and Al Dawson would have done well to omit a rather out-of-place guitar break towards the end of this otherwise highly danceable Texan obscurity.

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SOUL NIGHT at Trotters (Victoria St) Mansfield, Notts. Friday, March 6. DJs Jim Wensiora Rob Marriott. 9 till 1. Adm £1.75. 60s, 70s, 80s.

CENTRAL ESSEX Soul Clubs, Oldies All-Dayer, March 28th, 1.30pm-11.30pm. British Legion, Baddow Road, Chelmsford. DJs, Mick Love, Paul Spain, Andy Morling. Plus guests! Admission £3. Info Phone Paul 0245-76997.

BIRMINGHAM Northern Soul Night, Friday, March 13, 8-11.30, admission £1, Eagle and Ton, New Canal Street (off Albert Street), City Centre. DJs David Wallace, Mitchell Parkin, Moggy, plus guest Gary Mason. Enquiries 021 788 0574. Note next nite Friday, 10th April.

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Jazz Dance — Various (Charly)
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Lonnie Smith — Think (Blue Note)
Larry Carlton — Last Nite (MCA)

TOP REGGAE LPs

Sugar Minott — Them A Wolf (C & E)
Jennifer Lara — Studio One Presents
Congos — Heart Of The Congo SV (remix) (Jah Live)
Heptones — In Love With You (Liberty)
Fred Locks — Black Star Liner (Vista Sounds)

TOP 7" PRE-RELEASE

John Holt — Stealing Stealing (Treasure Isle)
Abyssinians — Declaration Of Rights (Studio One)
Ethiopians — The Whip (Hi Note)
Dan Man — Education (White Label)
Roland Alphonso — Lee Harvey Oswald (Studio One)

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7. Eternal Love — Horace Andy (Studio 1)
8. Minister For Ganja — Rappa Robert/
Jim Brown (Studio 1)
9. Mo Joe Rocksteady — Sound Dimension
(Studio 1)
10. One Love — Bob Marley (Studio 1)

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5. Them A Wolf — Sugar Minott £5.95
6. Hafi Say So — Josie Wales £7.25
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10. Studio 1 Showcase Vol 2 — Various £7.50

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1. Agony — Pinchers £3.25
2. I Need You — Chuck Turner £3.25
3. Love Affair — Conrad Smith £3.25
4. Me Love Me Like Me Enjoyment — Pinchers
5. Only Takes A Minute — Toyin
6. Big Apple — Pappa Michigan
7. Don't Stay Away — Debrahe Glasgow
8. Hooked On You/Give Me The Dub — Aswad
9. Punanny/Healthy Body — Admiral
Bailey £3.25
10. Lifetime Affair — Gregory Isaacs

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Reggae Album Chart

THIS WEEK	LAST WEEK	
1	1	INTENTIONS, Maxi Priest.....10
2	2	REGGAE HITS VOL. 3, Various.....Jet Star
3	3	HISTORY, Dennis Brown.....Live & Love
4	4	COUNTRY LIFE, Sandra Cross.....Ariwa
5	5	BERES HAMMOND, Andrew Paul/Mikey General.....Digikal
6	6	SEBASTIAN, Beres Hammond.....Charm
7	7	TAXI CONNECTION LIVE IN LONDON, Taxi Gang.....Mango
8	8	CAN'T BE WITH YOU TONIGHT, Judy Boucher.....Orbitone
9	9	RAGAMUFFIN YEAR, Jnr. Delgado.....Mango
10	10	PLAY IT ON THE LINE, Wailing Souls.....Live & Learn

Reggae Pre-Chart

1. I WANT YOUR LOVE, Half Pint & Junior Delgado.....Powerhouse	2. MEDO THAT, Lovindeer.....TSOJ	3. RAT A BODDER ME, Louis Culture & Wayne Rank.....Waterhouse	4. NA TEK NA SET, Little John.....Firehouse	5. FIFTY DOLLAR BILL, General Trees.....Black Scorpio	6. CHILDREN WELFARE, Bunny Maloney & Delroy Wilson.....Moodisc	7. WARNING, Frankie Paul.....Vena	8. IF YOU WANT GOOD, Royals.....Wambesi	9. DON'T HURT MY FEELINGS, Freddie McGregor.....Powerhouse	10. LIVING IN THE GHETTO, Triston Palma.....56 Hope Road
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Pre chart supplied by Regal Music Centre, Lower Clapton Road, London, E5. Tel: 01-986 5212.

Dance Disco Chart

THIS WEEK	LAST WEEK	
1	2	FASCINATED, Company B.....Atlantic
2	1	ONE LOOK (ONE LOOK WAS ENOUGH), Paul Parker.....Dice
3	4	LET THE MUSIC TAKE CONTROL (REMIX), J. M. Silk.....RCA
4	8	SHOW ME (REMIX), The Cover Girls.....Fever
5	5	TURN ME LOOSE, Wally Jump Junior & The Criminal Element.....Criminal
6	3	JUMP INTO MY LIFE (REMIX), Stacy Lattisaw.....Motown
7	14	NO LIES (REMIX), The S.O.S. Band.....Tabu
8	17	LOOKING FOR A NEW LOVE (REMIX), Jody Watley.....MCA
9	20	EGO MANIAC (REMIX), Jocelyn Brown.....Warner Bros
10	13	SOMETHING SPECIAL (IS GONNA HAPPEN TONIGHT) (REMIX), Patti LaBelle.....MCA
11	6	SHOWING OUT (GET FRESH AT THE WEEKEND)/(SYSTEM, Mel & Kim.....Atlantic
12	22	FEELS LIKE THE FIRST TIME (REMIX), Sinitta.....Omni
13	15	ONLY IN MY DREAMS (REMIX), Debbie Gibson.....Atlantic
14	10	CANDY (REMIX), Cameo.....Atlanta Artists
15	11	DESIRE (COME AND GET IT) (REMIX), Gene Loves Jezebel.....Geffen
16	21	CRY WOLF (REMIX), A-Ha.....Warner Bros
17	16	WE LOVE YOU (REMIX), Orchestral Manoeuvres In The Dark.....A&M
18	23	LOWDOWN SO & SO, Rainy Davis.....Columbia
19	7	OPEN YOUR HEART (REMIX), Madonna.....Sire
20	18	INFECTED (REMIX), The The.....Epic

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Soul Album Chart US

THIS WEEK	LAST WEEK	
1	1	FREDDIE JACKSON, Just like The First Time.....Capitol
2	2	BEASTIE BOYS, Licensed To Ill.....Def Jam
3	3	LUTHER VANDROSS, Give Me The Reason.....Epic
4	4	CAMEO, Word Up.....Atlantic Artists
5	5	CLUB NOUVEAU, Life, Love & Pain.....Warner Bros
6	6	READY FOR THE WORLD, Long Time Coming.....MCA
7	7	JANET JACKSON, Control.....A&M
8	8	ANITA BAKER, Rapture.....Elektra
9	10	MELBA MOORE, A Lot Of Love.....Capitol
10	14	LOOSE ENDS, Zagora.....MCA
11	9	SHIRLEY MURDOCK, Shirley Murdock!.....Elektra
12	13	LIONEL RICHIE, Dancing On The Ceiling.....Motown
13	12	GREGORY ABBOTT, Shake You Down.....Columbia
14	11	ARETHA FRANKLIN, Aretha.....Arista
15	17	PHYLLIS HYMAN, Living All Alone.....PIR/Manhattan
16	15	KOOL & THE GANG, Forever.....Mercury
17	16	NEW EDITION, Under The Blue Moon.....MCA
18	20	NAJEE, Najee's Theme.....EMI-America
19	18	BOBBY BROWN, King Of Stage.....MCA
20	19	RUN-DMC, Raising Hell.....Profile
21	21	MIKI HOWARD, Come Share My Love.....Atlantic
22	23	MILLIE JACKSON, An Imitation Of Love.....Jive/RCA
23	25	CLARENCE CARTER, Dr C. C.....Ichiban
24	22	GEORGE HOWARD, A Nice Place To Be.....MCA
25	24	RAY, GOODMAN & BROWN, Take It To The Limit.....EMI-America
26	26	ROBERT CRAY, Strong Persuader.....Hightone/Mercury
27	28	KENNY G, Duotones.....Arista
28	30	THE JETS, The Jets.....MCA
29	27	MANTRONIX, Music Madness.....Sleeping Bag
30	31	THE GAP BAND, Gap Band 8.....Total Experience
31	35	HOWARD HEWITT, I Commit To Love.....Elektra
32	29	DOUG E. FRESH & THE GET FRESH CREW, Oh, My God!.....Reality
33	33	THE TEMPTATIONS, To Be Continued.....Gordy
34	34	TINA TURNER, Break Every Rule.....Capitol
35	36	TIMEX SOCIAL CLUB, Vicious Rumours.....Danya/Fantasy
36	32	JESSE JOHNSON, Shockdelica.....A&M
37	42	ROBBIE NEVIL, Robbie Nevil.....Manhattan
38	37	WHITNEY HOUSTON, Whitney Houston.....Arista
39	39	DONNA ALLEN, Perfect Timing.....21 Records
40	46	MADHOUSE, 8.....Paisley Park
41	43	COMMODORES, United.....Polydor
42	40	CHICO DEBARGE, Chico DeBarge.....Motown
43	41	ONE WAY, One Way XI.....MCA
44	45	RJ'S LATEST ARRIVAL, Hold On.....Manhattan
45	45	KLIMAXX, Klimaxx.....MCA
46	38	SYLVESTER, Mutual Attraction.....Megatone/Warner Bros
47	44	JAMES BROWN, Gravity.....Scotti Bros
48	48	VESTA WILLIAMS, Vesta.....A&M
49	58	BRUCE WILLIS, The Return Of Bruno.....Motown
50	68	THE CRUSADERS, The Good And Bad Times.....MCA

Hip Hop Chart

THIS WEEK	LAST WEEK	
1	1	JAZZY JEFF & THE FRESH PRINCE, The Magnificent Jazzy Jeff (LP). Champion
2	4	ROXANNE (FLY SHANTE), Payback.....Pop Arts
3	7	JUST ICE, Cold Gettin' Dumb.....Fresh
4	2	GRANDMASTER FLASH, You Know What Time It Is.....Elektra
5	3	MC SHAN, Down By Law (LP).....Cold Chillin'
6	5	DJ SCOTT LA ROCK, The Bridge Is Over.....B Boy
7	6	MASTER OF CEREMONIES, Sexy.....Strong City
8	10	CHUBB ROCK & DOMINO, Rock 'N' Roll Dude.....Select
9	12	KING SON-D MOET, Hey Love.....Zakia
10	11	POINT BLANK MCs, Hard To The Body.....Beauty & The Beat
11	20	NUMARX, Rhyme So Def.....Studio
12	15	MIKEY D & THE LA POSSE, My Telephone.....Public
13	8	DJ POLO & COOL G, It's A Demo.....Cold Chillin'
14	16	JUICE ALL STARS, Evolution.....Cold Chillin'
15	14	SCORPIO & JAZZY JAY, (Go Michael) Air Jordan.....Criminal
16	17	MC CRASH, Life On The Street.....Beauty & The Beat
17	21	PUBLIC ENEMY, Public Enemy Number One.....Def Jam
18	—	TRUE MATHEMATICS, After Dark.....Select
19	9	2 LIVE CREW, 2 Live Is What We Are.....Luke Skywalker
20	19	DJ ELLIOTT NESS & UNTOUCHABLES, Little Caesar.....Atlantis
21	23	SUGAR SUGAR, New Girl In Town.....1800
22	—	AFRIKA & THE ZULU KINGS, Cars.....Posse
23	18	STETASONIC, One Fire (LP).....Tommy Boy
24	22	CAPTAIN GRANDMASTER CAZ, Count Basie.....Tuff City
25	13	MC GLOBE, Get Ridiculous.....Body Rock
26	24	SWEET T & JAZZY JOYCE, My Beat.....Profile
27	26	SALT & PEPA, Hot, Cold & Vicious (LP).....Next Plateau
28	25	MAGNETIC FORCE, Hip Hop Bystander.....Hot
29	29	MICROPHONE PRINCE, Who's The Captain.....Still Rising
30	27	SCHOOLY D, Saturday Night.....Schooly

Hip Hop chart supplied by Groove Records, 52 Greek Street, London, W1. Tel: 01-439 8231.

41	24	MASON, Forever Yours/Stay In Love/Double X-posure etc (LP).....Elektra
42	—	JAMES (D-TRAIN) WILLIAMS, Oh How I Love You Girl (*12-inch).....CBS
43	—	JAMES (D-TRAIN) WILLIAMS, Misunderstanding (12-inch).....CBS
44	47	PROJECTION, Lovestruck (12-inch).....Elite
45	28	LUTHER VANDROSS, See Me/She's So Good To Me/Give Me The Reason (12-inch).....Epic
46	—	JUST-ICE, Cold Gettin' Dumb II (*12-inch).....Fresh
47	—	DAVID SANBORN, The Dream/Imogene/A Change Of Heart (LP/12-inch)/Chicago Song etc (LP).....Warner
48	25	5 STACY LATTISAW, Jump into My Life (12-inch).....Motown
49	41	5 GRANDMASTER FLASH, I Know What Time It Is (*12-inch).....Elektra
50	—	1 LIZ TORRES feat. EDWARD CROSBY, Can't Get Enough (*12-inch).....State Street

* Denotes Import

Soul/Disco Chart US

THIS WEEK	LAST WEEK	
1	2	SLOW DOWN, Loose Ends.....MCA
2	1	HAVE YOU EVER LOVED SOMEBODY, Freddie Jackson.....Capitol
3	3	YOU GOT IT ALL, The Jets.....MCA
4	6	LET'S WAIT AWHILE, Janet Jackson.....A&M
5	12	LOOKING FOR A NEW LOVE, Jody Watley.....MCA
6	21	LEAN ON ME, Club Nouveau.....Warner Bros
7	19	LOVE IS A DANGEROUS GAME, Millie Jackson.....Jive
8	9	STAY, Howard Hewett.....Elektra
9	10	HOLD ON, RJ's Latest Arrival.....Manhattan
10	15	ENGINE NO. 8, Eight Star.....Paisley Park
11	15	LIVING ALL ALONE, Phyllis Hyman.....PIR
12	20	FALLING, Melba Moore.....Capitol
13	4	SERIOUS, Donna Allen.....21 Records
14	5	THINKIN' ABOUT YA, TimeX Social Club.....Danya
15	18	SEND IT TO ME, Gladys Knight & The Pips.....MCA
16	14	HOW DO YOU STOP, James Brown.....Paisley Park
17	24	6, Madhouse.....Motown
18	25	JUMP INTO MY LIFE, Stacy Lattisaw.....Motown
19	26	RESPECT YOURSELF, Bruce Willis.....Atlantic Artists
20	23	CANDY, Cameo.....Arista
21	13	COME GO WITH ME, Exposé.....Motown
22	27	BALLERINA GIRL, Lionel Richie.....MCA
23	7	YOU BETTER QUIT, One Way.....Elektra
24	30	SHOWING OUT, The Gang.....Atlantic
25	28	AS WE LAY, Shirley Murdock.....Arista
26	16	TAKE IT TO THE LIMIT, Ray, Goodman & Brown.....EMI-America
27	18	SITUATION NO. 9, Club Nouveau.....Warner Bros
28	11	LOWDOWN SO AND SO, Rainy Davis.....Columbia
29	34	EVERY LITTLE BIT, Millie Scott.....4th & Broadway
30	31	KEEP YOUR EYE ON ME, Herb Alpert.....A&M
31	36	HE WANTS MY BODY, Starpoint.....Elektra
32	40	SAVE THE BEST FOR ME, Bunny DeBarge.....Atlantic
33	37	DON'T DISTURB THIS GROOVE, The System.....Fascination, Levert
34	39	I KNEW YOU WERE WAITING (FOR ME), Aretha Franklin & George Michael.....Arista
35	42	FASCINATION, Levert.....Arista
36	43	TAKETIT FROM ME, Commodores.....Polydor
37	55	ISA YEST, I've Got Love.....MCA
38	46	TEARS ON MY PILLOW, New Edition (featuring Little Anthony).....Arista
39	32	ZERO IN JULY, Focus.....MCA
40	44	SOMEONE LIKE YOU, Sylvester.....EMI-America
41	44	DELANCEY STREET, Dana Dane.....Megatone
42	28	OLD FLAMES NEVER DIE, Full Force.....Profile
43	45	I GOT THE FEELIN' (IT'S OVER), Gregory Abbott.....Columbia
44	51	TOGETHER, Genobia Jeter and Glenn Jones.....Columbia
45	60	MARY GOES ROUND, Ready For The World.....RCA
46	52	SEXAPPEAL, Georgio.....MCA
47	56	SOMETHING ABOUT YOU, Vesta Williams.....Motown
48	59	JUST TO SEE HER, Smokey Robinson.....A&M
49	53	THING FOR YOU, Isaac Hayes.....Motown
50	62	BIG FUN, The Gap Band.....Columbia
51	57	SO LIES, The S.O.S. Band.....Tabu
52	32	THERE'S NOTHING BETTER THAN LOVE, Luther Vandross And Gregory Hines.....Epic
53	63	SOMETHING SPECIAL, Patti LaBelle.....MCA
54	66	BRENDA, O. C. Smith.....Rendezvous
55	58	IT'S TRICKY, Run-DMC.....Profile
56	75	C'EST LA VIE, Robbie Nevil.....Manhattan
57	38	I'D STILL SAY YES, Klymaxx.....Constellation
58	68	GIRL NEXT DOOR, Bobby Brown.....Paisley Park
59	65	SIGN 'O' THE TIMES, Prince.....Superstars International
60	61	INCREDIBLE, Scherrrie Payne & Phillip Ingram.....Jive/RCA
61	—	THE MAGNIFICENT JAZZY JEFF, DJ Jazzy Jeff & Fresh Prince.....Columbia
62	63	BADROCK CITY, Big Audio Dynamite.....Muscle Shoals Sound
63	64	EASY LOVE, The Rose Brothers.....A&M
64	65	SHE (I CAN'T RESIST), Jesse Johnson.....Manhattan
65	67	NEW DRESS, Cheryl Lynn.....Arista
66	41	STOP TO LOVE, Luther Vandross.....Elektra
67	35	STOP TO LOVE, Luther Vandross.....Elektra
68	79	JIMMY LEE, Aretha Franklin.....Fever
69	48	SHOW ME, The Cover Girls.....Arista
70	73	SAME OLD LOVE (365 DAYS A WEEK), Anita Baker.....Elektra
71	47	(THEY LONG TO BE) CLOSE TO YOU, Gwen Guthrie.....Polydor
72	78	
73	—	
74	—	
75	—	

House & Garage Chart

THIS WEEK	LAST WEEK	
1	1	VARIOUS, Chicago Trax, Vol. 1 (Double LP).....Trax
2	2	CHAKK, Take Your Time.....Fon
3	3	BLAZE, Watcha Gonna Do.....Champion
4	7	LET'S GET BRUTAL (Remix).....Cooltempo
5	6	BORIS BADENOUGH, Hey Rocky.....Trax
6	5	BABBA & JACK ATTACK, Pedal To The Floor.....Obscure
7	—	VARIOUS, DJ International Megamix.....DJ International
8	—	MATT WARRAN, Bang The Box.....AKA
9	10	HOUSEMASTER BOYZ, Jouse Nations.....Dance Mania
10	—	SAMSON BUTCH MOORE, House Beatbox.....Trax

House and Garage Chart supplied by Spin Offs, 98 Fulham Palace Road, London, W6. Tel: 01-741 0543.

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